

Fall 1985

A CRITICAL OLD-SPELLING EDITION OF APHRA BEHN'S "THE CITY HEIRESS"

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University of New Hampshire

Ph.D. 1985

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A CRITICAL OLD-SPELLING EDITION
OF
APHRA BEHN'S THE-CITY HEIRESS

BY

William R. Hersey
B.S. Ed. Lowell State College, 1961
M.A. Boston College, 1966

DISSERTATION

Submitted to the University of New Hampshire
in Partial Fulfillment of
the Requirements for the Degree of

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September, 1985

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William R. Hersey

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ABSTRACT

A CRITICAL OLD-SPELLING EDITION
OF
APHRA BEHN'S THE CITY HEIRESS

by

William R. Hersey

University of New Hampshire, September 1985

This edition offers a critical old-spelling text of Aphra Behn's The City Heiress. The first section of the critical introduction examines the problems created by Behn's early biographers and attempts to establish the reasons for her being such a mysterious figure in English literature. The introduction also provides a background of the Restoration theater, defines the nature of the Restoration audience for which Behn wrote, and shows how her comedy is both similar to and significantly different from that of her contemporaries. A discussion of a number of Behn's plays demonstrates that just as Behn becomes more assertive in responding to her critics, so, too, do her heroines to being dominated by men.

The introduction then focuses on The City Heiress, a comedy most noted for its satire of the Whigs and its caricature of The Earl of Shaftesbury, but more important

as Behn's most definitive statement about women. In this play, employing what Laura Brown calls "dramatic social satire," Behn reverses the comic resolution one usually finds in Restoration comedies, in which the actions of the libertine are vindicated, and instead rewards the female with whom she shares such qualities as intelligence and the capacity to love.

The next section of the dissertation, A Note on the Text, is an explanation of my principles of editing.

The critical old-spelling text of the play is based on a collation of ten copies of the first edition and six of the second from libraries in the United States and Great Britain. It follows the substantives and accidentals of the 1682 quarto very closely.

The text is followed by textual notes that record all substantive emendations to the first edition and the second edition's departures from the first edition.

The appendices provide a brief biography of the actors and actresses, a chronology of Behn's plays, and a discussion of Behn's portrait of the Earl of Shaftesbury.

I. INTRODUCTION

Aphra Behn's Reputation and the Problem of Her Biography

During her lifetime, Aphra Behn was a recognized literary figure, both attacked and praised. Since her death in 1689, she has elicited the antagonism of those who disapprove of her personal life and the approval of those who admire the resolution with which she pursued her career in the theater. Both extreme viewpoints have tended to overshadow her literary achievements. In a typical lampoon of the time, the Duke of Buckingham in a "Trial of the Poets of the Bays" contends that the poetess Afra claims the laurel "for the plays she had writ and the conquests she had won."¹ An anonymous poem, in 1687, two years before her death, gloats over "her poverty, and pox" which plague "the pain-ridden, dying lewd harlot."² Pope's succinct dismissal of her typifies the general attitude of the century: "the stage how loosely does Astrea tread / Who fairly puts all

1. Cited in George Woodcock, The Incomparable Aphra (London: Boardman), pp. 173-174.

2. Cited in Robert Phelps, ed., Selected Writings of the Ingenious Aphra Behn (New York: Grove Press, 1950), p. 12.

characters to bed."³

Such negative appraisal is also typical of the nineteenth century. For example, John Doran, the Victorian dramatic historian, spoke for his contemporaries when he said:

Her opportunities for good were great, but she abused them all. She might have been an honor to woman hood--she was its disgrace.... To all...male writers she served as a provocation and an apology. Intellectually, she was qualified to have led them through pure bright ways; but she was a mere harlot, who danced through uncleanness, and dared or lured them to follow.⁴

Nevertheless, it is to her credit that some of her male contemporaries viewed her venture into the male domain of wit and breadwinning with interest and admiration rather than with disapproval or censure. Of course, since it was conventional to append poems of extravagant praise to literary works, one can question the sincerity of the laudatory remarks which introduce her "poems Upon Several Occasions: With a Voyage to the Island of Love" (1684). "Nevertheless, though it is couched in traditional laudatory forms, the praise of the

3. "The First Epistle of the Second Book of Horace, Imitated" in The Poems of Alexander Pope: Imitations of Horace, ed. John Butt (London: Methuen, 1939), IV, 219-21.

4. John Doran, Their Majesties Servants: Annals of the English Stage (New York: W.J. Middleton, 1864), I, 65.

"incomparable Astrea is sincere."⁵ J. Cooper, for example admires the way her poetry combines "the thought and vigour of the male Sex" with the moving softness of her own (VI. 117).⁶ Another panegyrist in this edition of poems concurs in a curious compliment, which elevates Behn at the expense of her sex:

I doubted first and fear'd that you had been
Unfinished left like other She's within:
I see the folly of that fear, and find
Your Face is not more beauteous than your Mind.
(VI, 123)

In contrast, Charles Cotton praises her literary ability without qualification in a poem attached to Behn's "The Lover's Watch" (1686):

Some Hands write some things well; are elsewhere
lame;
But on all Theams, your power is the same.
Of Buskin, and of Sock, with equal skill and grace,
But when you write of Love, Astrea, then
Love dips his Arrows, where you wet your pen.
(VI, 6)

Regardless of this kind of praise, it was more often than not the fashion to hesitate coyly over Behn's work because of her bawdiness, as if women who stepped out of conventional roles so abruptly could and should have been at the same time serene, balanced, "normal," and tidy.

5. Susan Kelso Zuther, "The World of Love and Its Ethic in Aphra Behn's Comedies," Diss. University of Kansas, 1980, p.6.

6. The Works of Aphra Behn, ed. Montague Summers, (1915; rpt. New York: Phaeton Press, 1967), VI, 117. Hereafter, references will be cited in the text by volume and page. References to The City Heiress will be to act, scene, and line in the text of this critical edition.

In the case of Behn, the very scantiness of biographical evidence helped the reductive innuendoes along, so that she dwindled to a scholarly snigger, complimented in passing for her "salacious verve." As Lorna Sage says: "The suggestion seems to be that she picked up literature (like the pox, one nasty contemporary claimed) from her men, and so somehow does not count."⁷

Although Behn's works are valuable as sources of assumptions about her life, many of her biographers have relied too exclusively on them in recounting the events of her life. Such an approach, of course, allows the critics to infer whatever sill support a thesis. Because Behn's heroines are often coarse, she must have been coarse. Because some of her women are lewd, she must have been lewd. This critical method then, ignores all of Behn's women who remain "honest" until marriage. Whatever the reasons for this approach, the confusing material of her biography contributed significantly to the air of mystery surrounding her. The speculation and theory advanced by her early biographers has dogged the work of scholars, often causing them to become too concerned about such minor problems as whether or not Behn was in Surinam and whether or not she knew Oroonoko or merely created him. As recently as 1948, George

7. Lorna Sage, "Bent Double," New Statesman (December, 1977), p. 28.

Woodcock said that "the records we possess tend to be more confusing than helpful."⁸

A clear picture of Behn's life is necessary, however, if her works are to be properly understood. It is only through an examination of several "lives" of the writer that one can begin to understand why Behn has been such a mysterious figure. The earliest record, The History of the Life and Memoirs of Mrs. Behn, prefixed to the collected Histories and Novels published in 1696, seven years after her death, is filled with digressions, speculation, and inaccuracies. The author has not been identified, but the collection of Histories and Novels was compiled by Charles Gildon. Many of the stories are incredible, and because many of the passages are in the style of Behn's novels, it seems that the document was put together by someone who had collected fragments of her works and taken them to be authentic biography. Nevertheless, parts of the account are indisputably true and are the only basis from which we can piece a general picture of Behn's history.

The confusion begins over such simple details as her Christian name, her parent's surname, and even her married name. Nevertheless, a number of facts emerge, and as Judith Ludwig says, "when the digressions,

8. Woodcock, p. 9.

speculation, and rhapsodies are eliminated, we are left with the bare bones of Behn's Life."⁹

Her maiden name was Johnson, her father was a Gentleman of a good family in Canterbury in Kent. Her childhood she pass'd in that City, but not without the promises of the extraordinary Excellencies of her Riper years, both in Wit and Beauty; she had always a great inclination for Poetry, and was truly born a poet, not made nor form'd by industry...She was very young when she went with her Father, Mother, Brother, and Sisters to Surinam, which voyage was in nothing so considerable as the History of Oroonoko, which it produced.... The disappointments of fortune in the loss of Relations and friends there, oblig'd her to return to England, where she married Mr. Behn, an Eminent Merchant and in the time of the Dutch War, grew to such an esteem for Wit, nay and Judgment too; and which is more uncommon in the Fair Sex, Secresy, and Management of Public Affairs; that she was employed by K. Charles the Second, in several Negotiations in Flauders (sic), which required industry and Caution, and which she quitted with all the Applause Success coul'd gain a Beautiful woman in the heart of the King, that had always a peculiar value for that Sex. How grateful he was, or whether her service made satisfaction extend to a reward, I have forgot....The latter part of her Life found her circumstances much below her desert; and after a tedious Sickness, and several years foregoing Indisposition, she dy'd soon after the Revolution, and lies Bury'd in the Cloysters of Westminster-Abby, under a plain Marble Stone, with two wretched verses for her Epitaph, who had her self wrote so many good:¹⁰

Here lies a Proof that Wit can never be
Defence enough against Mortality.

The same year saw the publication of the Histories and Novels of the Late Ingenious Mrs. Behn. (1696),

9. Judith Ludwig, "A Critical Edition of Aphra Behn's Comedy The Feigned Courtesans (1679)," Diss. Yale University, 1976, p. 1.

10. Aphra Behn, The Younger Brother; or, The Amorous Gift (ed. Charles Gildon) London: Printed for J. Harris, 1696), unpaginated.

together with "Memoirs of the Life of Mrs. Behn."

Woodcock thinks it most likely that "this biography was penned by Charles Gildon and that it is nothing more than another of his outrageous literary hoaxes."¹¹ He bases his argument on a number of facts. First, having come to London as an aspiring writer in 1686, three years before Behn's death, Gildon became well acquainted with Behn, and in later years claimed that he had been one of her proteges. Secondly, he had the means to have had access to the manuscripts she left after her death. Lastly, in the same year he had already written a short Account of the Life of the Incomparable Mrs. Behn. In this account, Gildon remarks that "To draw her to the life one must write like her, that is with all the softness of her sex and all the fire of ours." Angeline Goreau, on the other hand, argues that the biographer was a woman, a contemporary who claimed to have known her intimately but chose to remain anonymous herself, revealing only that she was "One of the Fair Sex." She justified withholding of her name by asserting that she could thus more daringly defend Aphra Behn's: "This I may venture to say because I'm unknown, and the revengeful censures of my sex will not reach me, since they will never be able to draw the veil, and discover the speaker of these bold

11. Woodcock, p. 15.

12. Angeline Goreau, Reconstructing Aphra (New York: Dial Press, 1980), p. 10.

truths."¹² Goreau thinks that "it is not impossible that Gildon disguised himself as "One of the Fair Sex," but as there is no external evidence or indication in the first biography that he wrote it, there seems no reason to believe that he did."¹³ Goreau further asserts that as a woman she would have been acting as countless other women had before her to protect their modesty with anonymity.¹⁴ The opposing views of Woodcock and Goreau further underscore the difficulty of arriving at the truth.

Since "One of the Fair Sex" was Behn's first and last biographer for more than two hundred years, there was no one to question her version of the story or to add material until the end of the nineteenth century, when Edmund Gosse happened on an unexpected reference to Behn. Perusing a recently discovered manuscript of Ann Finch, Countess of Winchelsea, a younger contemporary of Behn, he came across these lines:

And standing where sadly we might descry
From the banks of the Stour the desolate Wye
He lamented for Behn, o'er that Place of her birth,
And said amongst women that there was none on earth
Her superior in fancy, in language, or wit,
Yet owned that a little too losely she writ.¹⁵

Of most significance, Gosse noticed a hastily scribbled note in the margin of the manuscript: "Mrs. Behn was

13. Goreau, p. 20.

14. Ibid., p. 24.

15. Anne Finch, Countess of Winchelsea, Poems, ed. Myra Reynolds (Chicago, 1903), p. 92.

daughter to a barber who lived formerly in Wye, a little market town in Kent. Though the account of her life before her works pretends otherwise, some persons now alive do testify upon their knowledge that to be her original."¹⁶ Edmund Gosse did not merely take the Countess at her word, but sent a letter to the parish priest at Wye asking him to verify the information. The vicar, copying the appropriate entry in the parish register, corroborated her statement: "On July 1640, were baptized at Wye, Afara the daughter and Peter the son of John and Amy Johnson." Satisfied with the new facts, Gosse published his discovery of Behn's identity, commenting that she said she was born at Canterbury in order to conceal the fact that she was a barber's daughter.

In 1915, Montague Summers corrected the misreading of Johnson to Amis and added that nowhere in the baptismal register was John Amis's profession listed as barber. Then, A. Purvis checked the Wye burial register and found: 1640, Afara ye daughter of John Amis, July ye 12th: Peter ye son of John Amis, July ye 16th. Behn's antecedents remain a mystery. Henry Allen Hargreaves has summarized the controversy:

Aphra, Afara, of Afra, born in 1640, '42, or '44, in Canterbury or Wye, baptized or adopted daughter of John Johnson, went with father or relative whom

16. Henry Hargreaves, "The Life and Plays of Aphra Behn," Diss. Duke University, 1961, p. 15.

she called her father to Surinam, in 1650, '57, '58, or '59--or did not go, because her father was a mere barber.¹⁷

One important fact would seem to suggest that Behn's father was not a barber. This is the family's connection to the Willoughby family. "One of the Fair Sex" claimed that Behn's father was appointed Lieutenant General of Surinam because he was related to Lord Willoughby, the founder and Governor of the colony. A barber certainly was not likely to have been appointed to such an advantageous post. Goreau points out that further evidence of Behn's relationship with the prestigious Willoughby family is the fact that when it became known that Behn and her family were staying at St. John's Hill, local rumor assumed that the plantation had been sold to Lord Willoughby. However, there was another association that connected Behn with the Willoughby family in a most unlikely way:

In 1659, the exiled King was at Breda, in Holland; attempting to organize a Royalist rebellion to further his return to England. One of his principal advisers was Lord Willoughby. A series of simultaneous uprisings in strategic counties was planned, and Lord Willoughby was appointed to lead the Royalists in Kent.¹⁸

Among the Cavaliers whose aid he enlisted in the project was Colonel Thomas Culpepper, a well-known eccentric who claimed to be Behn's foster brother. Culpepper was to

17. Ibid., p. 21.

18. Goreau, p. 20.

raise a cavalry troop in Canterbury.

On July 9, 1659, "Willoughby, Culpepper, and a number of other Royalist conspirators met in London and decided that the uprising would take place in August." However, Thomas Scot, who was in charge of intelligence for the Parliamentary Committee of Safety, seems to have received detailed information about the meeting, which allowed the Republicans to prepare and ultimately to quell the rebellion. The source of the information, Scot later confessed, was Lady Willoughby. "She spoke very particularly with respect to the intended day of rising," according to Scot, and mentioned a meeting the King's party had near Gray's Inn. "As a result of her deception, several Royalists were arrested but there is no evidence that any of them ever suspected Lady Willoughby until after the Restoration."¹⁹ She died in 1661. Thomas Scot was executed as a regicide at about the same time, and his son fled to Surinam and then to Holland, where he would later be Behn's partner in spying.

Angeline Goreau speculates that there is a missing link among all of these connections. One clue might explain the discrepancy between the humble origins ascribed to Behn and her gentle upbringing and connections. A nineteenth-century history of Surinam notes that Lord Willoughby deputed a relation of his

19. Ibid., p. 21.

named Johnson as Lieutenant General of that colony and that Johnson took with him his wife and children, and in that number, an adopted daughter Aphra.²⁰

There is one small objection, though, to the theory that Behn, "though lowly born, had been adopted into a genteel family. Such things almost never happened in the seventeenth century."²¹ Even if a child had been taken in, it probably would have been in a menial capacity. For her to be educated with other children of the household would be almost inconceivable. Goreau thinks that a possible exception to this rule of class might have been an illegitimate child passed off as a relative. The fact that Behn's mother was said to have been a wet nurse makes this possibility even more likely, for illegitimate children were often deposited with nurses who were instructed to claim them as their own. Lord Willoughby resided for long periods in the West Indies at about the time Behn was born. Goreau wonders whether or not "she was the natural daughter of his lady. For if it were true, it would illuminate even further another mysterious aspect of Behn's upbringing."²² Behn mentioned later in life that she had once been "designed a nun." Lady

20. James Rodway and Thomas Watt, A Chronological History of the Discovery of and Settlement of Guiana (Georgetown: Demerora, 1888), p. 138.

21. Goreau, p. 68.

22. Ibid, p. 42.

Willoughby, as Thomas Scot tells us, was also a Catholic, a religion which generations of persecution had made rare in England.

Elaborating on Behn's adventures in Surinam, Goreau talks about her flirtation with William Scot. She quotes a letter from Major William Byam, Governor of Surinam, to Sir Robert Harley describing Scot's precipitous departure:

I need not enlarge but to advise you of the sympathetical passion of the Grand Shapheard Celadon who is fled after Astrea, being resolved to espouse all distress of felicities of fortune with her. But the more certaine cause of his flight (waving the arrow and services he had for the lodger of St. John's Hill) was a regiment of protests to the number of 1000 pounds sterling drawn up against him. And he being a tender gentleman and unable to keep the field hath betaken himself to the other elements as fleeting as himself, but whether for certain I cannot resolve you. Truly the Brethren (Puritans) are much startled that the Governor of the Reformation should turne taylor on the day of the battle. ²³

Celadon (Scot), would have liked everyone to believe that he was following (Behn) to the ends of the earth, but in all likelihood, he was heading straight for Europe to avoid the 1000 pound warrant.

Byam's letter telling of Behn's departure is dated March 14, 1664, so she must have left Surinam shortly before. In any event, she returned to England where she probably married a Dutch merchant named Behn. He may have been John Behn, principal officer of the Hamburg King David. Hargreaves thinks it possible that "Joachim

23. Woodcock, p. 44.

Beene, Hamburger, master and owner of 1/3 of the 3 Kings," his name anglicized to Behn, a Dutch merchant with an interest in West Indian trade and connections in Lond, might be the elusive husband of Behn. "That the merchant's name occurs in reference to the seizure of his ship would account for Behn's relative poverty in widowhood."²⁴

What marriage was like to Mr. Behn must remain a matter of speculation since very little is known about him. Charles Gildon, in his preface to Behn's The Younger Brother (1696), stated that Mr. Behn was an "eminent London merchant" of Dutch ancestry. "One of the Fair Sex" furnished virtually the same information, adding that she married Mr. Behn after her return from Surinam. However, she was no longer married to him when she went to Antwerp in July, 1666. One must conclude that he was scarcely more than a fleeting episode in her life.

In July of 1666, Behn was sent to Antwerp on a mission for the Crown. Charged with gathering information about disaffected English exiles and Dutch plans against England, she was to employ William "Celadon" Scot as her liaison agent. From nineteen documents (covering the period July 27 and December 26, 1666) which survive, it is clear that "Astrea" is no

24. Hargreaves, p. 162.

longer a literary affectation, but Behn's code name, and that Scot's was "Celadon." She had chosen these names to cover herself and Scot, not only because of the danger that they might be remembered by English exiles, but because Scot, a refugee living in Holland, was willing to do anything to win a pardon, including spy on his fellow refugees. Behn also had to be careful because a number of the dissidents in Antwerp might remember her. Among twelve who had been warned by proclamation to return to England to stand trial were Colonel John Desborough, who had been on the Committee of Safety in 1659 with Thomas Scot; Thomas Kelsey, who had been the most important Parliamentary official in Kent during the Interregnum; and Sir Robert Honeywood, another republican from an old Kentish family, brother-in-law to Sir Henry Vane, and colleague of Thomas Culpepper's uncle, Algernon Sidney. Both Kelsey and Honeywood "had had extensive dealings with Culpepper on different occasions; each had been responsible for his arrest and imprisonment."²⁵

In any event, much of the intelligence that Behn collected was valuable, but the King neglected to reciprocate with money and encouragement. After several fruitless petitions for reimbursement, she was briefly imprisoned for debt in 1668. It is not certain which prison Behn went to or by what means she was finally

25. Goreau, p. 70.

released. It seems likely that she was released by the King--though Thomas Killigrew paid the debt. Otherwise, it is difficult to imagine why she should in later years have remained so devoted to Charles and his brother, or why, in the postscript to The Rover, she should have spoken so warmly of Killigrew's qualities.²⁶

Of Behn's life immediately after her release from prison no facts are available. But Montague Summers has provided us with an interesting conjecture about these missing years:

Once extricated from these difficulties Mrs. Behn no doubt took steps to insure that she should not, if it lay in her power, be so situated again. I would suggest, indeed, that about this period, 1669, she accepted the protection of some admirer. Who he may have been at first, how many more there were than one, how long the various amours endured, it is idle to speculate. She was for her period as thoroughly unconventional as many other women of letters have been since in relation to later times and manners, as unhampered and free as her witty successor, Mrs. de la Riviere Manley, who lived for so long as Alderman Barber's kept mistress and died in his house.

(I,xxviii)

Woodcock says this is plausible speculation but no more:

In everything we know of her, she displayed an independence of outlook which makes it unlikely that she would willingly have placed herself in economic dependence on another person, particularly after what we may reasonably suppose to²⁷ have been an unpleasant experience of married life.

26. Ibid., p. 34.

27. Ibid., p. 48

Writing for the Theater

In 1670, Behn made her entrance into the fiercely competitive world of the theater. In just three years she turned out The Forced Marriage (1671), The Amorous Prince (1671), and The Dutch Lover (1673). During this period, Behn came into contact with Etherege, Wycherley, Dryden, and Ravenscroft, but the writer to whom she was closest was Thomas Otway. As Ludwig asserts, the story of her generosity to him is typical of her kindness:

In this play (i.e. The Forced Marriage), Mr. Otway the Poet having an inclination to turn actor; Mrs. Behn gave him the King in the Play, for a probation Part, but he not us'd to the Stage; the full House put him to such a sweat and Tremendous Agony, being dash't spoilt him for an Actor.²⁸

Otway returned the favor to Behn in 1681, when he composed the Dedicatory Epistle to his Souldiers Fortune, which had been (like so many of Behn's plays) charged with bawdiness:

First, Says a Lady, that shall be nameless, because of the World may think civilly of her; Fogh! oh Sherru! 'tis so filthy, so bawdy, no modest Woman ought to be seen at it; Let me dye it has made me sick:...Though I have heard a Lady, i.e., Aphra Behn (That has more modesty than any one of those she Criticks, and I am sure more wit) say, She Wonder'd at the impudence of any of her sex, that would pretend to understand the thing call'd Bawdy.²⁹

28. John Downes, Roscius Angelicanus, ed. Montague Summers; rpt. (New York: Blom, 1948), p. 34.

29. Thomas Otway, The Souldiers Fortune (London: Printed for R. Bentley and M. Magnes, 1681), sig. A2v-A3r.

Later, in her Epistle to the Reader of Sir Patient Fancy, she would again defend herself against the twin charges of bawdry and plagiarism which were to haunt her throughout her career:

The play had no other Misfortune but that of coming out for a Womans: had it been owned by a Man, though the most Dull Unthinking Rascally Scribler in Town, it had been a most admirable Play. Nor does its loss of Fame with the Ladies do it much hurt, though they ought to have attributed all its faults to the Author's unhappiness, who is forced to write for Bread and not ashamed to owne it, and consequently ought to write to please (if she can) an Age which has given several proofs it was by this way of writing to be obliged, though it is a way too cheap for men of wit to pursue who write for Glory, and a way which even I despise as much below me.

(II, 7)

Never one to ignore attacks directed at her professional capacity, Behn was especially sensitive to attacks from members of her own sex whose rights she had been trying to uphold. Yet, at the same time, this epistle raises some questions. Did Behn feel that her writing had been compromised because she had to write for "Bread"? Was she complaining she had to write like a man? That she was a victim of a literary double standard is confirmed not only by the numerous squibs and lampoons written by her contemporary detractors but also by pejorative comments of numerous literary critics who are willing to forgive her male counterparts while they condemn her for trying to be like them.³⁰

30. Goreau. pp. 231-233.

Behn's repeated successes and increasing fame were continual irritants to her literary competitors and to the aspiring hacks who resented a woman's having achieved what they could not. In addition, her emancipated attitude and spirited defense of self-determination excited their animosity even further. The principal imputation was that she had failed in feminine modesty--or as it was commonly put, that she was a whore. Even the libertine Wycherley castigated her. In his poem "To the Sappho of the Age, Supposed to Lye-in of a Love Distemper, or a Play," he nastily comments on her growing "Public fame"--punning on the double sense of the word as it was applied to feminine sexuality at the time. This poem and others slandered Behn because she dared to write sexual comedy. As Goreau asserts: "In view of the experience of other, far less provoking, women writers, it seems inevitable that the slurs on Aphra's sexuality would come whether there was any basis for them in life or not."³¹

Even though Behn is often accused of sexual incontinence, the only lover who can be identified with any certainty is John Hoyle. It is often assumed that Hoyle is the man responsible for the ordeal of unreciprocated love expressed in Behn's "Love Letters to a Gentleman." John Hoyle was a homosexual. Years of

31. Ibid., p. 9.

innuendo culminated in his actually being arraigned at the Old Bailey in 1697, on a charge of sodomy with a poulterer. Judith Ludwig quotes a letter Behn wrote to "Mr. Hoyle occasion'd by the Report of his close Familiarity with young F---ws, &c," sometime before the trial. It is the work of a woman whose love has died, but whose affectionate concern is still engaged:

PARDON me, dear Morsorio, for that's the Name I will call you by, if, among many of your Friends, I have been too hasty in crediting the Report which is generally spread against you. I need not tell you, how nearly I'm concerned for your Health and Reputation, both which must be lost beyond recovery, if there be one word true in what I have heard with wonder and sorrow so frequently confirmed. Good God! I am all Agonies and Confusion; my Heart trembles, and my Hand shakes, when I take the Pen to represent to you the filthy reflections which the whole town begins to make upon your past conduct....Let me beg of you therefore, nay let me conjure you in the name of Friendship, and by all our past Endearments, to think of some Remedy to retrieve your sinking Reputation....I'm impatient till I see you...till then,...I am, dearest Morsorio,

entirely yours. Adieu,

A. BEHN

(IV, 2)

Appended to the letter is a most interesting postscript, an erotic poem entitled "An imperfect Enjoyment," which tells the story of an amorous shepherd Lysander and the nymph Chloris. Finally granted her love, Lysander finds himself "unable to perform Love's Sacrifice." The last stanza summarizes the speaker's dilemma:

The Nymph's Resentments none but I
Can well imagine or condole;
But none can guess LYSANDER'S Soul,
But those that sway'd his Destiny.
His silent Grief swelled up to Storms,

And not one God his fury spares;
 He curst his Fate, his birth, his stars,
 But more the Shepherdesses Charms,
 Whose soft bewitching Influence,
 Had Damn'd him to the HELL OF IMPOTENCE.
 (VI, 180)

In her letter she states that she would like Hoyle to forward an honest critical appraisal of the poem. Ludwig thinks that "she enclosed the poem for more personal reasons."³² At any rate, he had the last word. He is said to have been the author of the two wretched verses over Behn's grave.

Between 1676 and 1682 more than a dozen of Behn's plays were produced. During this period the intensity of her political convictions became apparent. Even a casual glance at her work reveals that she was an ardent Tory. The Rover is obviously written from a Cavalier point of view. It is full of praise for Charles. And the Prologue to The Young King ends with the hope that "Heaven will bless the king that keeps the land in peace." Her political alignment is even evident in her first plays: both The Forced Marriage and The Amorous Prince include among their themes "the divinity that hedges a king." Her loyalty to the Stuarts probably dates from her early life, reinforced by her brief career as a spy for Charles and by whatever patronage was extended her plays by the monarch and his brother. The

32. Ludwig, p. 9.

intensity of her convictions may be measured by the dedication of The Second Part of The Rover to James, then Duke of York, who was unpopular even among many Tories for the inflexibility of his Roman Catholic views. Although this dedication may have something to do with her possibly Catholic origins, its tone and matter are those of a strong partisan.

In the early 1680's, however, "Behn carried her devotion to the 'sacred cause' too far. Romulus and Hersilia was produced at Dorset Garden on August 10, 1682."³³ The play was anonymously written but Behn was known to be the author of its Prologue and Epilogue. The latter was spoken by Tarpeia (played by the Lady Slingsby). The Epilogue makes reference to the late treasonous rebellion of the Duke of Monmouth, natural son of Charles. In the late summer of 1683, the Duke of Monmouth and the Earl of Shaftesbury were plotting hard in the Whig cause, and Monmouth had been persuaded to make a tour of the northern countries where he canvassed support in an indiscreet manner. His actions enabled the Tories to convince even the indulgent Charles to act against him. In due course, he was arrested at Stafford for disturbing the peace, and was brought back to London, where he was released. After disputing the legality of the warrant, Shaftesbury tried to persuade Monmouth to return to the North and raise the standard of rebellion. When Monmouth refused, the incensed Earl remarked:

33. Ludwig, p. 10.

The Duke of Monmouth was an unfortunate man, for God had thrice put it in his power to save England, and make himself the greatest man in Europe; but he had neglected the use of all of these opportunities.³⁴

In Romulus and Hersilia, Mary Lee (Lady Slingsby) acted the tragic role of the Traitress Tarpeia, daughter of the King she had betrayed, and the connection of the words she spoke with Monmouth's recent activities was too clear to be mistaken. The offending lines ran thus:

And of all Treasons, mine was most accurst;
Rebelling 'gainst a King and Father first.
A sin, which Heav'n nor Man can e'er forgive;
Nor could I act it with the force to live.

.....

There's nothing can my Reputation save
With all the True, the Loyal and the Brave;
Nor my remorse, or death, can expiate
With them a Treason 'gainst the King and State
Some love-sick Maid perhaps, now I am gone,
(Raging with Love and by that Love undone),
May form some little argument for me,
T' excuse m' Ingratitude and Treachery.
Some of the Sparks too, that infect the Pit,
(Whose Honesty is equal to their Wit
And think rebellion is a petty crime,
And turn to all sides Int'rest does Incline),
May cry 'I gad I think the Wench is wise;
Had it prov'd Lucky, 'twas the way to rise.
She had a Roman spirit, that disdains
Dull Loyalty, and the Yoke of Sovereigns.
A pox of Father, and Reproach to come;
She was the first and Noblest Whig of Rome.'
But may that Ghost in quiet never rest;
Who thinks it self with Praytors praise blest.³⁵

The opening lines of the Epilogue, in which Behn's

34. K.H.D. Haley, The First Earl of Shaftesbury (Oxford: Clarendon Press, 1968), p. 712.

35. Romulus and Hersilia or The Sabine War (London: Printed for D. Brown...and T. Benskin, 1683), sig. 14r-14v.

political feelings are so diametrically opposed to her usual social ideas of defiance to parental authority, naturally would have aroused the enthusiastic applause of all the Tories. But they enraged King Charles, who, although angered by his son's rebellious activities, would not allow his personal affection for Monmouth to be diminished by political disagreements. Behn had not calculated on such a reaction.

Two days after the first night of the play, a warrant was issued by the Lord Chamberlain for the apprehension of the writer and the speaker of the Epilogue. Both women were released soon after, and Lady Slingsby was acting a few months later; but the incident ended Behn's interest in political drama. No more of her plays were produced for four years. Her devotion to the royal cause was expressed in her occasional poems.

It was also during the 1680s that Behn began to be haunted by poverty and illness. One of her letters to a creditor on the 1st of August, 1685, reveals in what misery she still remained:

Where as I am indebted to Mr. Baggs the sum of six pownd for the payment of which Mr. Tonson has obleged him self. Now I do empowre Mr. Zachary Baggs, in case the said debt is not fully discharged before Michaelmas next, to stop what money he shall hereafter have in his hands of mine, upon the playing my first play till this aforesaid debt of six pownd be discharged.³⁶

Nevertheless, the success of her last plays The Lucky

36. Woodcock, p. 172.

Chance (1686) and The Emperor of the Moon (1687), rescued her from this terrible deprivation. Still she had to work without much relaxation. "In fact, in these final years, she had an extraordinary burst of creative energy: she turned out miscellaneous poetry, Pindarics on state occasions, novellas, and translations."³⁷

The Restoration Theater

It is quite unusual for an art form to have its professional development interrupted for almost a generation. In most respects, however, this happened to the public theaters in London from the prohibition against acting passed in 1642 by the Commonwealth to the restoration of the monarchy in 1660. During the Commonwealth the drama had not, of course, been entirely extinguished, for old plays had been given privately and new ones, such as William Davenant's operatic works, had been composed and staged. Nevertheless, it was only after 1660 that the English theater began to develop many practices, including striking innovations, which were to set the pattern for London professional theaters for the next hundred and fifty years.

The most important of these innovations included: (1) The creation of a monopoly of theatrical enterprises; (2) the introduction of women to act upon the stage, altering the old custom of the boy actor in female roles; (3) the greatly increased use of scenes,

37. Ludwig, p. 12.

especially changeable scenery and machines, with an accompanying emphasis upon spectacle.³⁸

The first of these innovations was brought about through the energy and prestige of two men: Sir William Davenant and Thomas Killigrew. Peter Holland suggests that "there was something monarchic and autocratic about the way in which these men established a theatrical monopoly in the capital under license from the King."³⁹ In any event, within months, they had stamped out all opposition to their control, gained patents to make any rival illegal, formed the Duke's and King's Companies, and erected two theaters.

The second innovation, the admission of women to act in the public theater, also occurred within a year after the reopening of the playhouses in 1660. The King's warrant to Davenant and Killigrew (dated August 21, 1660) ordered that thenceforth only women should play woman's parts, to the end that plays might be esteemed not only harmless delights but useful and instructive representations of human life.⁴⁰ According to Ludwig, this came about "because women had taken offense at plays in which men, acting as women, had introduced several

38. Emmett L. Avery and Arthur Scouten, The London Stage 1660-1770 (Carbondale: Southern Illinois Press, 1983), lxxxvi.

39. Peter Holland, The Ornament of Action (London: Cambridge University Press, 1979), p. 41.

40. Avery and Scouten, lxxxix.

prophane, obscene, and scurrilous passages,⁴¹ and it was assumed that the introduction of actresses would lead to plays that were less offensive and that the moral tone of the playhouses and the drama would be improved. This pious hope was not fully realized. Numerous commentators deplored the public and private lives of the actresses and the fact that the immoral tone of the stage was not genuinely improved by the presence of women. As John Harold Wilson points out: "There were some honorable and virtuous women on the stage, but by the 1680s the tradition that every actress was at least a part time "lady of pleasure, leading a rich and glamorous life, had become firmly established."⁴² He adds:

On the basis of evidence drawn from a variety of sources we can, moreover, reasonably conclude that of the eighty or so young women whose names are recorded in the annals of theatre between 1660 and 1689, at least twelve left the theater to become mistresses or prostitutes.⁴³

Nevertheless, the interest with which Pepys followed the acting careers of Nell Gwyn, Mary Knepp, and Katherine Corey testifies to the delight these women brought to the Restoration stage. By the end of the seventeenth century the London theaters had trained several women of considerable talent and proficiency: Nell Gwyn, Elinor

41. Ludwig, p. 35.

42. John Harold Wilson. All the King's Ladies (Chicago: University of Chicago Press, 1979), p. 1.

43. Ibid., 42.

Leigh, Elizabeth Barry, Charlotte Butler, and Anne Bracegirdle. These women established the actress as an integral part of the English theatrical enterprise.

Another change was a "vastly increased emphasis upon changeable scenery and devices (machinery) for creating such special effects as flying of persons and objects."⁴⁴ Much of the impetus for this movement came from the imagination and ingenuity of Sir William Davenant, who, some years before the restoration of Charles II, had envisioned public theaters with elaborate embellishments to the action. Peter Holland concludes that Davenant's "spectacular use of scenery and his inclination to farcical comedy led to his theater being patronized by a more bourgeois and less critical and demanding audience."⁴⁵ As was true of other changes, there was no turning back from Davenant's pioneering; thereafter, for many decades the companies vied with each other in colorful scenes, startling machines, realistic properties, and embellishments to the drama.

The nature of the Restoration audience has long been debated. As Peter Holland observes: "Only recently has the myth of the Restoration audience as a court coterie at last been exploded."⁴⁶ In the light of recent

44. Avery and Scouten, lxxxviii.

45. Peter Holland, p. 13.

46. Ibid., p. 29.

scholarship, there is no longer any reason for seeing the theatre audience as an extension of a debauched and immoral court. E.L.Avery in particular, has demonstrated how various were the people who attended the theaters. Working from Pepys, he was restricted to information about people Pepys recognized. Nevertheless, from Avery's study and the work of Harold Love, there is only one conclusion: the audience was not a single coherent unit.

Robert Hume also dismisses the theory of a coterie audience as "a theory with no better foundation than the limited knowledge and moral prejudice of later commentators."⁴⁷ He argues that:

The many critics whose views are summed up in K.M. Burton's peculiar assertion that the audiences consisted principally of "courtiers, hanger-on, and prostitutes" cannot have read Pepys with any attention, and cannot have read the prologues and epilogues of the period.⁴⁸

To deny the dominance of a courtly coterie is not to deny its influence, or that of the King. For example James Sutherland points out that never again in England was a monarch to be a boon companion of several major authors (Buckingham, Rochester, and Sedley.)⁴⁹

47. Robert Hume, The Rakish Stage: Studies in English Drama: 1600-1800 (Carbondale: Southern Illinois Press, 1983), p. 85.

48. Ibid., p. 29.

49. James Sutherland. "The Impact of Charles II on Restoration Literature," Restoration and Eighteenth-Century Literature: Essays in Honor of Alan Dugald McKillop. ed. Charles Camden (Chicago: 1963) pp. 251-263.

Nevertheless, Hume asserts that even if we look at the early 1690s, when the audience was as homogeneous as it ever was to be in London, we would find little evidence for ideological uniformity in the popular new plays. He says that in 1663 audiences flocked to see both John Wilson's Cheats and Samuel Tuke's chaste, high flown Adventures of Five Hours. Hume says:

We might assume that different groups patronized these plays, but that Etherege contrived to combine everything from smutty farce to pseudo-heroic verse melodrama in a single play, the tremendously popular The Comic Revenge (1664).⁵⁰

In addition, though the audience was less diverse in class and taste than its Elizabethan counterpart, Pepys noticed that it became even more heterogenous as time passed. Attending a performance of Sir Martin Mar All at Lincoln's Inn Fields on January 1, 1668, he remarked ruefully on the unhappy changes "wrought in audiences" since he first began attending plays:

Here a mighty company of citizens, `prentices, and others; and it makes me observe, that when I begun first to be able to bestow a play on myself, I do not remember that I saw so many by half of the ordinary `prentices and mean people in the pit at 2s. 6d. a-piece as now; I going for several years no longer than 12d. and then the 18d. places, though I strained hard to go in then when I did: so much the vanity and prodigality of the age is to be observed in this particular.⁵¹

Hume further asserts that the audience changes

50. Rakish Stage, p. 48.

51. Samuel Pepys, The Diary of Samuel Pepys, ed. Henry B. Wheatley, 2 vols. (New York: Random House, 1942) 2:756.

significantly by the 1690s and "that this audience was socially varied and quite prepared to enjoy very disparate sorts of plays."⁵²

What circumstances provided Behn with an opportunity to write for the theater are not known. Perhaps she was introduced to theater people through the Cavalier connections of her adopted family, perhaps through old friends like Killigrew. Whether it was through Killigrew or Sir Robert Howard, Behn seems to have had an introduction to the King's Company, for in Oroonoko, she claims that she presented "them" with a set of Indian feathers from Surinam that "was worn" by the heroine of Sir Robert Howard's The Indian Queen (1664). This and the fact that she dated her connection to the Howard family from her childhood may have helped her gain entry into the world of the theater.⁵³ Though Killigrew or Howard may have initially introduced her to the theatrical milieu, it was the Duke's Company, directed by Thomas Betterton after William Davenant died in 1688, that staged her first plays and later made her house playwright.

The Duke's Company, at an initial disadvantage because the King's Company was given exclusive rights to

52. Robert Hume, The Development of English Drama in the Late Seventeenth Century (Oxford: Clarendon Press, 1976), p. 40.

53. Goreau, p. 118.

a greater stock of old plays, was more adventurous in seeking new attractions to draw playgoers away from its competitor, and Thomas Betterton may well have seized on the idea of a woman playwright as a novelty that might have a salutary effect on box office receipts.

In any event, Behn soon demonstrated that she knew how to please the tastes of the Restoration audience. Because so many playgoers were familiar with the printed plays of Beaumont and Fletcher, the dramatic companies continued to perform them. The great number of entries for these plays in the Calendar of Performances at once supports and illustrates Dryden's statement in his Essay of Dramatic Poesy on the vogue of the Beaumont and Fletcher plays. During the forty years from 1660 to 1700, thirty-nine were acted. The greatest number were produced in the opening years, but even after the age had acquired its own drama, eleven were in the repertory in the season of 1668-69. In addition, new Fletcherian tragicomedies by Dryden, Howard, and Davenant were turned out. Behn followed suit, but with some differences. In borrowing from these older plays, she changes the basic plot and essential characters and creates a more complex plot. In addition, even though she adds subplots, she unifies the action. As Allardyce Nichol says, "not satisfied to turn out lifeless imitations of Jacobean plays, she is the first to raise her voice against the fashionable vices of the time, to preach a return to more

natural modes of life.⁵⁴ In other words, she was presenting genuine problems in her early plays. However, it is in her use of stage directions in these early plays that she shows that she is aware of the value of spectacle in the theater and that she knows about the changing techniques of the Restoration theater. For example, in the specific directions for the opening of Act II of The Forced Marriage:

The curtain must be let down, and soft music must play; the curtain being drawn up discovers a scene of a temple; the King sitting on a Throne, bowing to join the hands of Alcippus and Erminia, who kneel on the steps of the Throne; the officers of the Court and Clergy standing in order by, with Orgilius. This within the scene.

Without on the stage, Philander with Sword half drawn, held by Galatea, who looks over at Alcippus; Erminia still fixing her eyes on Philander; Pisaro passionately gazing on Galatea; Arminia on Fallatius, and he on her; Alcander, Isilliak, Cleotius, in other several postures, with the rest, all remaining without motion, whilst, the music softly plays till the Act begins. (II. i. 305)

This is the kind of spectacle that always impressed Pepys. When scenery, costumes, and spectacle were handsomely harmonized, Pepys was visually pleased, as he emphasizes at a production of Heraclius, 8 March 1663-64: "At the drawing of the curtaine, there was the finest scene of the Emperour and his people about him, standing in their fixed and different postures in their Roman habits, above all that ever I yet see at any of the theatres."⁵⁵ Behn's use of such directions is

54. Allardyce Nicoll, The History of English Drama (Cambridge, 1952), I. 221.

55. Pepys, p. 854

consistent with Davenant's purpose "to revive the living theater, in which the quality of the dramatic text is largely determined by the staging of the show."⁵⁶

Undoubtedly Behn learned much from William Davenant and his nephew, Charles Davenant, who succeeded him as manager of the Duke's Theater, where The Forced Marriage was produced. Yet Behn consistently showed a highly developed theatrical sense and was able to use the new resources of the Restoration stage as well as any other Restoration playwright. In her comedies of manners, such as Sir Patient Fancy, in which she employs a pageant with an elephant, and in her farce, The Emperor of the Moon, in which she introduces a philosopher descending in a chariot and the machine of the Zodiac, Behn demonstrates that she knows how to captivate an audience through spectacle.

Aphra Behn: Conventional and Unconventional

Behn's comedies employ most of the comic conventions of the Restoration theater, such as the city merchant, the foolish country squire, and the fashionable fop. Her plays also depend on such stage devices as disguises, duels, and mistakes in the dark. In addition most of her plays rely on spectacle, with elaborate stage directions, music, masques, and song. At the same time like so many of her contemporaries, she was a typical borrower,

56. Avery and Scouten, lxxxiv.

using history and English and French seventeenth-century playwrights, Italian commedia, and popular fiction.

Frederick Link believes, however, that close examination of her plays and their sources "reveals her craftsmanship and essential creativity" and he adds that "one must conclude with Langbaine that Mrs. Behn borrowed extensively, not because she lacked invention but because she lacked money."⁵⁷

Her comedies contain the standard ingredients of the Restoration comedy. She creates typical characters--the wild gallant, the fop, the romantic heroine, the witty young lady, the lecherous old man, the prating servant--and satirizes forced marriages. However, "one does not find the dominant verbal interplay of the late works of Etherege, Wycherly, and Congreve."⁵⁸ Instead, Behn's comedies emphasize complicated webs of intrigue in which action is more important than dialogue. This preference for physical action is common in such playwrights as Ravenscroft and Shadwell and can be found as well in the early plays of Etherege, Wycherley, and Congreve. Though these writers produced plays in which characters are revealed through their language, "less prominent playwrights like Behn continued to depend more on such physical action as duels, seductions, and window-breaking."⁵⁹

57. Frederick Link, Aphra Behn (New York: Twayne, 1968), p. 35.

58. Zuther, p. 12.

59. Ibid., p. 12.

Finally, addressing the question of the so-called "indecent" of Behn's comedies, Zuther argues that this element is not unusual or excessive when measured by the standards set by contemporary male playwrights. "The sexual repartee, disrobing of characters, and explicit sexual orientation in her plays," she says, "are not more indecent than the preoccupations of plays like Etherege's She Would If She Could, Ravenscroft's, The London Cuckolds, and Wycherley's The Country Wife."⁶⁰ Zuther argues that Behn offended society's notion of propriety by refusing to live and think as a woman was supposed to do. Instead, in her life and in her plays, she embraced a personal concept of morality, one based on her own experience and "informed by her instinct and the intellectual climate of the day."⁶¹

By the time Behn began her writing career, London had become a place where the license of the court had created an atmosphere encouraging individual freedom, at least for the male members of society, and Behn's works reflect many of the libertarian ideas often associated with the Restoration. The social values of the Restoration comic

60. Zuther, p. 12.

61. Ibid., p. 13.

stage in general are obvious inversions of those found in Elizabethan drama. As Dale Underwood remarks:

Few historical lines of development...are clearer in fact than the one by which the Renaissance "villain" and his "world" (Thou, Nature, art my goddess") became the Restoration..."hero" and his "world."⁶²

An example of this contrast between the old morality and the new appears, as Zuther says, "in slightly exaggerated form in the Restoration's heroic drama, which preserves some of the traditional attitudes toward virtue, honor, and duty. Quite often these spiritual goals supercede--or, at least, vie with--natural instincts and immediate rewards."⁶³ Aurelia in Etherege's The Comical Revenge says of her position in the heroic world of the play: "But we by Custom not by Nature led/Must in the beaten paths of Honour tread." (II,ii), a conviction which in general can be applied to the role of all the heroic characters. In the "heroic" world, then, "duty and honour determine behavior, whereas in Restoration comedy, characters follow Nature." As Thomas Fujimura observes about this brand of comedy: "The libertine is cynical rather than idealistic; frivolous rather than prudent and sensible; and amoral rather than moral."⁶⁴

62. Dale Underwood, Etherege and the Seventeenth Century Comedy of Manners (New Haven: Yale University, 1957, p. 63.

63. Zuther, p. 60.

64. Thomas Fujimura, The Restoration Comedy of Wit (Princeton: Princeton University Press, 1951). p. 27.

Because Behn had to earn a living writing for the theater, she "conformed her genius to the age," a requirement for theatrical success which Dryden underscores in his Epilogue to The Conquest of Granada. Nevertheless, at the same time, she rejected the idea promoted by such critics as Shadwell, that plays were intended primarily for moral reformation. In the "Epistle to the Reader" prefixed to The Dutch Lover, she strongly denies any intention beyond the entertainment of her audience:

None of all our English Poets, and least the Dramatique (so I think you call them) can be justly charged with too great a reformation of men's mind or manners, and for that I may appeal to general experiment, if those who are the most assiduous disciples of the Stage, do not make the fondest and lewdest Crew about this Town....In my judgment the increasing number of the latter plays have not done much toward the amending of men's morals, or their Wit, than hath the frequent preaching, which this last age hath been pestered, (indeed without all Controversie they have done less harm) nor can I once imagine what temptation anyone can have to expect it from them; for sure I am no Play was ever writ with that design....In short I think a Play the best divertisement that wise men have. (I, 222-23)

Behn found it much more satisfying to "delight" an audience than to attempt reforming the "assiduous disciples of the stage." As she declares in her poem "To Edward Howard" (1684), even Ben Jonson found that "he could not bring Souls to Sense by Satyr, / nor by Cudgelling" (VI, 205).

Despite her disavowal, Behn's comedies do have a didactic purpose. To earn a living she had to write

plays that would appeal to the taste of a popular audience. Yet, at times, she made her own individual statements. Often, for example, she looks at society's conventions with disapproval, not only condemning forced marriages and the relegation of women to passive roles, but denouncing all forms of repression, whether by father and guardians or by husbands. In addition, although she employs many of the popular materials of comedy, her primary concern, one which distinguishes her from other Restoration playwrights, is that each individual has a right to self-realization--without interference. To make her statement about the injustice she sees in the world, Behn invariably creates assertive women, who, believing unequivocally in their own personal integrity, refuse as Zuther says, "to accept the validity of the double standard."⁶⁵ It is these women Behn gives the opportunity to find happiness. It is through these assertive characters that Behn establishes her own principles of right and wrong.

Behn and the Writer's Identity

In concentrating on Behn's place in literary history, on politics, or on disputes about biographical details, studies have lost sight of what her characters can tell us about women. Defending herself throughout her career in her prefaces, prologues, and epilogues, Behn not only courageously lashed out at her male critics, but also

65. Zuther, p. 23.

inevitably became an apologist for all women who sought to make a career in the male-dominated world of the theater. Because she refused to be intimidated by her male critics and because she had to be self-reliant in order to survive as the first woman in England to write for an income, it only makes sense that her plays should introduce a number of women, from all levels of society, involved in a successful struggle for personal dignity.

Given that Behn, like others, had to serve an apprenticeship in the theater, it follows that it would be a while before she began to create assertive female characters. When one reads the earliest efforts of such male playwrights as Etherege and Wycherley, it is obvious that they rely on recognizable character types and time-proven formulas. When one reads Behn's initial efforts, it is clear that she, too, is playing it safe. Nothing else would have been expected from a woman entering a male-dominated profession. It is easy, then, to see a parallel between her personal defense of her craft and the statements she makes through her female characters. Observing her first and final confrontations with her critics and the evolution of her female characters, one is impressed by the change from self-deprecation to strong assertion.

"Good, Sweet, Honey, Sugar-Candied Reader! which I think is more than anyone has called you yet...." Thus begins the preface to her third play The Dutch Lover

(1673) (I, 222). In this spirited defense Behn ironically asserts that since she is a woman, she makes no claim to learning. She goes on to say that except for Dryden, none of the current male dramatists writes at as "formidable a rate as did Shakespeare" and she dares to say that "a woman may well hope to reach their greatest heights." As the tone suggests, the "heights" male writers may have attained are not very high. Women, she suggests, are not to blame for not having won fame; the fault lies with the men for having lowered the writing standards and for failing to provide a standard for women to match. Commenting on this preface, Larry Carver says that "the irony on one level is self-effacing; true, women do not know much and little can be expected of them, but given the quality of contemporary plays, surely even a woman can write one."⁶⁶

Later, in the preface to The Lucky Chance (1686), her last confrontation with the critics, Behn concludes with

66. Larry Carver, "Aphra Behn: the Poet's Heart in a Woman's Body," Papers on Language and Literature 14 (1978): 414-24. In discussing Behn's fiction, Carver makes the point that in her fiction as well as her prefaces, she filters the traditional ideas about women through irony. He says that in stories women fulfill the societal expectations placed on them, but often they exact revenge for doing so and manage to tell us how much they have had to sacrifice to live within imposed rules. Most of the women in Behn's fiction gain revenge while ostensibly being contained within the bounds of Reason, Moderation, or Virtue, qualities and attributes which society uses to keep women in check. Often, self-deprecation becomes a means of self-assertion and a way of commenting on the roles women are expected to play.

a remarkable plea in which all the ironies disappear:

All I ask is the Privilege for my Masculine Part the Poet in me...to tread in those successful Paths my Predecessors have so long thriv'd in, to take those measures that both the Ancient and the Modern Writers have set me, and by which they have pleas'd the World so well; if I must not, because of my Sex, have this freedom, but that you will usurp all to your selves, I lay down my Quill, and you shall hear no more of me...because I will be kinder to my Brothers of the Pen, than they have been to a defenceless Woman: for I am not content to write for a Third day only `I value Fame as much as I had been born a Hero; and If you rob me of that, I can retire from the ungrateful world, and scorn its fickle Favours. (III, 187)

Here Behn addresses the genuine difficulties of being a woman writer. She did need the money of the third night, but not that only; she needed the acknowledgement of being an artist, and her sex frequently forbade such recognition. In addition, as Judith Gardiner says: "Behn's identification with the role of the hero helps to explain her fanatical devotion to the Stuarts." In addition, she says:

To the modern mercantile and male way of writing by method and Rule (IV, 116), she opposes a nostalgic identification with the exiled courtiers of Charles I who combined a personal loyalty with a vigorous sexuality restrained only by their self-defined honor.⁶⁷

Gardiner then concludes that this cavalier pose helps Behn define an autonomous position for herself as a bright, sexually active woman. She goes on to argue that Behn invents the same kind of woman in her drama where she can imagine herself as the dashing Rover of her most

67. Judith Gardiner, "Sexuality and Self-respect," Women's Studies 7 (1980): 71-78.

famous play.

Gardiner is correct in emphasizing this identification with the other sex in Behn's capacity as a writer, for although Behn was undoubtedly being ironic in her reference to the masculine part, the poet in her, she was quite serious. As Goreau points out, from the beginning, Behn had acknowledged the definitions of her time in assigning beauty to the feminine domain and wit to the masculine. Over and over again, she insisted that it was the denial of education, not their innate abilities, that excluded women from the professional world of wit. Yet a part of Behn saw herself as divided between the woman admired for beauty and the "masculine part." In this way, she was refusing to accept a limited definition of her poetic identity.

In Behn's own lyrics, she treats sexuality frankly and often from the viewpoint of a sexually-active woman. For example, in one of her better known poems, called simply "The Willing Mistress," she calls attention to woman's parity with man in sexual desire. In her "On Desire," she acknowledges this feeling, referring to it as her "new-found pain," and as an emotion that "haunts her inconvenient hours." In addition, most of the poems that preface her collections of verse refer in what may be an intentional sexual metaphor, to her unique position

astride two spheres and praise her as masculine/feminine. "To Astrea on her Poems," by J.C., an encomium prefacing Behn's Poems Upon Special Occasions (1684), asserts that the authoress's poetry showed the "beauties of both Sexes joined." Finally in a commendatory poem, "To the Excellent Madam Behn" (1684), J. Adams expresses what later writers have noted:

Yet neither sex do you surpass alone,
Both in your verse are in their glory shown.
Both Phoebus and Minerva are your own.
While in the softest dress you wit dispense
With all the Nerves of Reason and of Sense.
In mingled Beauties we at once may trace
A Female Sweetness and a Manly Grace. (VI, 120)

Gardiner feels that to avoid becoming either the disdainful lady or the disdained whore of male polarization, Behn identified with the male role while attempting to modify its view of women.

Although Gardiner is primarily concerned with the idea of Behn's sexual identity as it is revealed in her poetry, she does raise an important question. Given Behn's unique background, her devotion to the crown and her service as a spy, and given the pressures on her as a woman writing in a male-dominated world, would Behn have been able to identify with only one sex or the other in her drama? Or would she, on the other hand, have championed only women in whom "we may at once trace/A Female Sweetness and a Manly Grace"?

Before answering such questions, it is important to consider male attitudes in the Restoration. In the world

of the court, men lived by the pleasure principle; as Sir Francis Fane expressed it: "For why should mankind live by rule and measure/Since all his virtue rises from his pleasure."⁶⁸ Although Restoration wits frequently rejected idealistic views of women and marriage, they continued to require chastity in "respectable women", while they adopted a perennial attitude of many males and exerted all their wit and wiles to seduce women. Of course, as is so often the case, women who succumbed to their charms became objects of scorn. The would-be seducer reproached "women who were `unkind,` but, at the same time, considered the `fallen` or `frail` woman to be ruined or damaged goods and objects."⁶⁹ When women allowed the "mask of decency" to slip, the wits turned out vicious satires cataloguing their sins. The anonymous author of "A Faithful Catalogue of Our Most Eminent Ninnies" called the royal mistresses "a brace of cherubs, of as vile a breed,/ As ever were produced of human seed." Nell Gwyn was called, among other epithets, "the countess of the cockpit." Typical of many of the vicious effusions of the time were Rochester's "On Cary Frazier" and "On Mrs. Willis."

A further example of this cruel and pervasive attitude illustrates how another part of society

68. Cited in Goreau, p. 184.

69. Goreau, p. 186.

perpetuated the idea of a double standard. In his "Advice to His Daughter," George Saville, Marquis of Halifax, describes how a woman should live honorably without promise of happiness in her marriage. Indeed, he acknowledges that "young women are seldom permitted to make their own choice of their future husbands and that "it is true...the Laws of Marriage run in a harsher stile towards [his daughter's] Sex." In spite of this injustice Halifax instructs his daughter "to make her best of what is stiled by law and custom, and not vainly imagine, that it will be changed for her sake." Finally he introduces the subject of chastity:

The world in this is somewhat unequal...by making that in the utmost degree Criminal in the Woman, which in Man passeth under a much gentler Censure....Next to the danger of committing the Fault your Self, the greatest is in seeing it in your Husband.⁷⁰

As Zuther observes, "as a father, Halifax recognizes the painful inequities of traditional values; as a man, he upholds law and custom by cautioning his daughter to remain chaste and faithful to her husband but to ignore her husband's infidelities."⁷¹ Behn detested this double standard and, above all, desired sincerity. As Goreau says, "She had a reputation for plain dealing and

70. Walter Raleigh, ed., The Complete Works of George Saville, First Marquis of Halifax (Oxford: Clarendon Press. 1912), pp. 209-210.

71. Zuther, p. 22.

expected the same from men."⁷² Yet, it is evident that--
at least in one of her relationships--she did not find
it:

Take back that heart, you with much caution give,
Take the fond trifle;
I hate Love-Merchants that a trade would drive,
And meanly cunning bargain make.

I care not how the busy market goes,
And scorn to chaffer for a price:
Love does one staple rate on all impose,
Nor leaves it to the trader's choice.

A heart requires a heart unfeigned and true,
Though subtly you advance the price,
And ask a rate that simple love never knew,
And the few trade monopolize. (VI, 202)

In these lines Behn expresses her disdain for the sexual politics of the marketplace. According to her, the man had asked "more for his heart than twas worth." His condition was that she remain faithful to him, while he reserved the liberty to make love to other women. She was to give herself entirely, while he fit her into the interstices of his other affairs. "Every hour still more unjust you grow,/...freedoms you my life deny," she protests. She does not desire the same promiscuity that he claims for his privilege, but she will not be denied equal possibility in principle. Free love demands equality:

Be just, my lovely swain, and do not take
Freedoms you'll not to me allow;
Or give Amynta so much freedom back;
That she may rove as well as you.

72. Goreau, p. 185.

Let us then love upon the honest square
 Since interest neither have designed,
 For the sly gamester, who n'er plays me fair
 Must trick for trick expect to find. (VI, 204)

Just as Behn refuses to accepted limited freedom in her personal life, so, too, does she avoid making her female characters conform to stereotypes of patient forbearance. She does not idealize women, and unlike her male counterparts whose admirable heroines are appropriately chaste--Millamant, Harriet, Alithea--she portrays heroines whose virtue and wit are not necessarily linked with chastity. These comedies are about women who are denied freedom.

Often it is the gallant, the sly gamester, who manipulates women. At other times it is the parent or guardian, senex, who forces the woman to accept a marriage of convenience. And, at still other times, it is the society in general that forces the woman into situations in which their basic rights are denied.⁷³

In any event, in a number of her comedies, Behn creates women, on all levels of society, who refuse to be denied, knowing that the only way to earn equality is to "play the game the way men do."

For women to "play the game the way men do," they must understand the opposition and conduct themselves accordingly. As Virginia Birdsall notes, "the comic hero is aggressive and that fundamental quality is revealed in his mischievousness, spontaneousness, deceitfulness, and

73. Zuther, p. 46.

in his use of irony.⁷⁴ This protagonist takes great pride in his world, with colossal self-assurance. He has a player's pride in performance and "the egotism of the victor and a Hobbesian exultation of the mind which is called Glorifying." Birdsall says: "In this figure, the power instinct and the sex instinct are working together."⁷⁵

Not everyone would describe the comic hero as a libertine. In fact, Robert Hume considers him to be not a "vicious," but rather an "extravagant" rake, one best described as "frantically intense, promiscuous, impulsive, and cheeky, with a devastating self-assurance."⁷⁶

Hume argues that the rake, an amusing and entertaining puppy, is regarded by other characters with a combination of astonishment and affection. "His wildness, sexual, financial, or otherwise, is looked upon with indulgence by all, and in nine out of ten cases he winds up renouncing his former ways and settling down to marriage."⁷⁷

74. Virginia Birdsall, Wild Civility: The English Comic Spirit on the Restoration Stage (Bloomington: Indiana University Press, 1970), pp. 65-67. Two interesting articles on the subject are Patricia Meyer Spacks' "Every Woman is at Heart a Rake," Eighteenth Century Studies 1 (1974): 27-36; and John Traugott, "The Rake's Progress from Court to Comedy: A Study of Comic Form," SEL 6 (1966): 381-407.

75. Birdsall, p. 70.

76. Rakish Stage, p. 156.

77. Ibid., p. 158.

Whether one agrees with Birdsall or with Hume, it is obvious that playing the game--for the woman--is no mean task. If the comic protagonist is a Hobbesian rake, a vicious rake in Birdsall's terms, or merely an entertaining dramatic convention, an extravagant rake in Hume's terms, a woman must decide how she is to respond.

In Behn's comedies, therefore, one sees women who have been forced to rely on characteristics common to these definitions of the comic protagonist. To survive, to compete, and sometimes even to win victories in the world of men, women become aggressive and self-assured. Often, these women may be considered amoral or even immoral. But in the terms of each play's logic, they justifiably follow a code of behavior which comes to represent the moral norm. Generating their own values, they have a moral commitment: they want to avoid surrendering their personal autonomy to those who would treat social relations as physical objects.

Behn's Assertive Women

Reading Behn's first play, The Forced Marriage, a derivative Fletcherian tragicomedy, one would probably not anticipate the strong assertive heroines of her later plays. The heroine of this play is most compliant. Accepting the usual parental fiat to marry a man she does not love, Erminia, the daughter of the aging Orgilius, is given to Alcippus, a favorite of the King. She loves

Philander. Although Behn ends the play with an "unlikely" happy ending in which the lovers are united, opposition is reconciled, and conflicts resolved, the heroine has no influence on events. She does not act. Her obedience, to what was during Behn's time considered virtuous, is exactly the sort of thing Behn was to lash out against throughout her career. Being virtuous for Erminia means not violating the duty she feels she owes her father.

In her second play, The Amorous Prince (1671), Behn introduces her most naive heroine. In this tragicomedy, the blocking figure is Prince Frederick, a libertine, who seduces Chloris, a young woman who has been brought up in the country away from society in perfect innocence. Frederick promises to marry her but leaves with the excuse that business at court requires him. A dissembling Machiavel, Frederick, nevertheless, repents his hardhearted behavior when he receives the false information that Chloris has committed suicide. Once he believes her dead, his affection blossoms. When she makes an unexpected and sudden return, the Prince is prevailed upon by his brother to marry her. Again a female character is not the agent of her own destiny. In the epilogue Chloris makes an apology for her lack of modesty:

LADIES, the Prince was kind at least,
 But all the Danger is not past;
 I cannot happy be till you approve
 My hasty condescension to his Love. (V, 213)

Yet, at the same time, she is Behn's first heroine to recognize that a woman must rely on her own ingenuity in a world with a double standard:

Twas want of Art, not Virtue, was my Crime;
And that's I vow the Author's Fault, not Mine
She might have made the Women pitiless,
But that had harder been to me than this:
She might have made our Lovers constant too,
A Work which Heaven it self can scarcely do;
But simple Nature never taught the way
To hide those passions which she must obey (V, 213)

As much a victim as Erminia and Chloris, Hypolyta, in The Dutch Lover (1673), is duped by a promise of marriage. Although she is contracted to marry Alonzo, she loves Antonio, and on his promise of marriage, she runs away with him. However, her brother Marcel, lamenting that she is "lost," fallen from virtue and living in whoredom with an impious villain, vows to rescue her. She has been seen at a bordello where Antonio has displayed her to get revenge on her brother. There, where, "love and Pleasure are sold at dearest Rates, "Hypolyta appears drest like a Venice Curtezan/ With all the Charms of a loose Wanton,/Singing and Playing to her ravisht Lover."

Hypolyta so recoils against the disgraceful life she has been forced to live, that at times she considers killing him:

Why should I fear to die, or murder him?
It is but adding one Sin more to this number.
Tis-would soon do't-but where's the Hand to
 guide it? (draws a dagger)
For 'tis an act too horrid for a Woman. (I, 274)

Awaking and seeing the danger, Antonio asks:

Antonio: Vile Woman, why that Dagger in that
Hand?

Hypolyta: To've killed thee with
But that my love `ercame my juster
Passion,
And put in thy Power to save thy self;
Thank that, and not my Reason for
thy Life. (I, 275)

When Antonio moves to assault and rape her as punishment for her hostility, she manages to escape with the help of Haunce von Ezel and decides to avenge herself by dressing as a man and challenging Antonio. This is a disguise Behn employs in later plays to give her women a physical and psychological advantage.

In All the King's Ladies, John Harold Wilson offers a number of reasons for the popularity of the "breeches" costume. He cites the many plays inherited by the two patent companies that employed romantic or comic plots involving a girl disguised as a boy. He goes on to stress the importance of such costumes for actresses, who, discovering a new freedom of movement, had an additional opportunity for coquetry. Finally, he points out that the disguise gave male playgoers a chance to discover that women had legs.⁷³ In many of the plays of Behn's contemporaries, the Breeches disguise is no more than an incidental device to serve the plot. For example, in Wycherley's The Country Wife, Margery Pinchwife assumes the disguise of a page. In The Plain

73. Wilson, p. 75.

Dealer, Fidelia follows and serves Manly, the indifferent object of her affections. In each instance, the character is serving someone else's purposes. Margery, ironically stimulates Horner's curiosity; Fidelia, "unreal" and serving as no more than a literary convention, "flits through the play as an angel might through purgatory"⁷⁹

In Behn's comedies, however, breeches characters exist not merely to serve men, but rather to help fulfill the playwright's intention of allowing her female characters to achieve personal autonomy. In many plays, such as The Rover, The Feigned Courtesans, The Younger Brother, and The Town Fop, the heroine assumes a male identity to gain time and freedom. Assuming a temporary separate identity, these women, often through the creation of a "public self," separate from the "private self," become more aggressive. In addition, especially in plays with foreign settings, the disguised women gain additional strength from being free from provincial restraints. Such characters as Laura Lucretia, in The Feigned Courtesans, and Hellena in The Rover realize in their male roles that they want sexual freedom, and more important, that they can avoid being vanquished by their lovers-even after they no longer need their disguises.

79. Norman Holland, The First Modern Comedies (Cambridge: Harvard University Press, 1959), p. 101.

Disguise also works in a positive manner for Hypolyta in The Dutch Lover. Engaging in swordplay, she is finally wounded and her identity is revealed. Acknowledging her courage and integrity, both Alonso and Antonio argue for her hand, Antonio accepting his original vows and asking her forgiveness. Knowing Antonio's contrition to be sincere, Hypolyta marries him and receives his tribute:

And still between Thoughts so unjust, and Action
Her virtue would rise up and check my soul
Which still secur'd her Fame. (I, 310)

It is the aggressive persona adopted by Hypolyta that allows her to transform the villainous Antonio into a decent individual.

Much less vulnerable than Erminia, Chloris, and Hypolyta, Betty Flauntit in The Town Fop knows how to survive in a hostile economic environment. Betty, a kept mistress, is not a comic heroine in the traditional sense, but she is as clever as any other woman in Behn's comedies. As aware of the ravages of time as her creator, Betty has, above all, the ability to make a sound bargain. She says "let me have him that has most money" (IV, 63).

Although Betty is a "loose Woman," she possesses enough ingenuity to maintain a comfortable existence. She chides Timothy for roaming, even though she enjoys the adventure of a number of liasons, "recreating herself a little" sometimes (IV, 62) by going to Mrs. Driver's

bawdy house. Resembling many of the male hypocrites of Restoration drama, she curses whores and their friends, even while she enjoys her own sexual liberties. "I value my reputation and Honour," she claims (IV, 63).

When Betty encounters Timothy at Mrs. Driver's he self-rightously shouts that he now sees "there's not one honest whore in the Nation" (IV, 71). However, Betty says that she is there to check on him. Nevertheless, Timothy is "Too serviceable a Fool to be lost" (IV, 69). and Betty dissembles her innocence so wittily that the Knight cannot help admiring her skill and forgiving her infidelity. He says, "Now though I know it to be a damned lie, yet the Devil has assisted her to make it so like Truth, that I cannot in Honour but forgive her (V, 73).

When Timothy marries the disinherited Phillis, Betty seems overwhelmed, not only because of Timothy's bride's lack of fortune, but also because she will not have Timothy all to herself.⁸⁰ She even refuses to accept money from Bellmour, a suitor who wants her to give up Timothy. She laments: "What, am I to lose my Tommy? She wonders how he can have the heart to leave her after she has been so "constant" to him. She convinces him to conclude that it is wise to keep her, for "marriage is but a larger license/For every Fop of Mode to keep a miss" (IV, 93). Betty thus keeps Timothy and her financial security. Although Betty Flauntit may not be considered an

80. Zuther, p. 112.

exemplary character, she certainly demonstrates that an assertive woman can win a victory over the double standard. After all, Betty is only responding in kind, for it is Timothy who, in defending his roaming, told her that "the whores in all things else the mastery get,/ In this alone, like Wives, they must submit" (IV, 59).

Within the loose ethical framework of The Town Fop, Betty's victory is what Norman Holland in his discussion of the right-way-wrong-way simile refers to as the successful way. Though it is not morally the right way, it is better than if Timothy were able to cast Betty aside. Again we find one of Behn's women establishing the moral norm of her world through her own assertiveness.

As assertive as Betty and often more resourceful, Cornelia in The Feigned Courtesans (1679) is the opposite of her dutiful sister, a timid young woman who would follow the dictates of custom though she were made miserable. Cornelia encourages Marcella to marry the man she loves rather than consider wealth, honor, or the opinions of the world. "Hang the malicious world," she says; there are no charms in wealth and honor half as powerful as love" (II, 180).

The two sisters have fled to Rome and taken up residence disguised as courtesans. Cornelia is escaping life in a nunnery; Marcella, a loveless arranged marriage

with Octavio. Marcella is in love with Fillamour, whom she first met in Viterbo, and Cornelia soon falls in love with Galliard. Like Hellena in The Rover, Cornelia is not afraid to engage in a battle of wits over whether she will make love. She informs Galliard that she is available and interested in him but has no intention of yielding without the prospect of marriage and love. Aware that he is capable of cheating her, she bargains carefully.

Like Behn's other witty heroines, Cornelia is always ready to outwit her opponents. When she observes Crapine spying on her, her reaction is "Now a curse on him; shall we not have one night with our Cavaliers?--let's retire and out-wit him." Discovering the remarkable clown Sir Signal and the hypocritical Tickletext, instead of Galliard in her apartment, she has the canting Tickle-text led out as a madman, and then orders Galliard to be brought in. When Galliard leaves in anger because she will not yield to him, and returns to her chamber only to find Sir Signal, he then departs in anger. Disguising herself as a man, she follows him to Laura Lucretia's. After watching Galliard make love to her rival, Cornelia disguises herself as a page and tells Laura that Count Julio wants to visit her. When Laura insists that this "page" leave, Cornelia draws a sword and orders Galliard: "Follow me from the Refuge of her Arms: (I, 180). When

Laura's servants attempt to remove her from the premises, she imposes the following curse on Galliard:

May'st thou supply her with as feeble Art,
As I shou'd do, were I to play thy part.
(IV, 180)

Cornelia, however, is persistent. To Galliard's answer that he is chosen against his will and that he dreamed of a new mistress only to awaken to find himself "noosed to a dull Wife," Cornelia brashly promises to be the "most Mistress-like Wife." "You know, Signior," she continues, "I have learnt the trade, though I had not the stock to practice; and will be expensive, insolent, vain, extravagant, an inconstant, as if you only had the keeping part, and another the amorous Assignations." Overwhelmed, Galliard cannot resist Cornelia:

She speaks reason, and I'm resolved to
trust good nature! --Give me thy dear hand!
(I, 136)

In this play Behn employs the idea of women choosing disguise to give them more economic freedom in the pursuit of love and pleasure. In considering the nature of disguise in this play, one must remember that courtesans were not simply whores--they were companions to courtiers, valued as much for their intelligence as for their beauty and erotic skills. "This was the only independent profession open to gifted but unconnected

women women in Italy for several centuries."⁸¹ Therefore, as Ludwig says, "When Cornelia, Marcella, and Laura dress as courtesans (and as men), they are putting aside the limitations of their sex and station for a display of independence, desirability, imagination, and courage."⁸² Interestingly, it was very common for Italian courtesans in the Renaissance to disguise themselves in men's clothes. "When the women in The Feigned Courtesans are not disguised as members of the demimonde, they are dressed as men--Sans-coeur, various pages, and Sebastiano Morosini."⁸³

In addition, the women are prepared to contend with any situation. Unlike such male characters as the braggart Octavio, "who must hire assassins to fight for him, the resourceful and courageous women in this play are capable of competing with the men as equals. In fact, the women make better men than some of the men."⁸⁴ No more concrete evidence exists than Julio's description of Laura: "She is a brave Masculine lady." And as she herself says, "I can know no fear, but where I love." Chastising Silvio for his feminine courage, she is assured by him that her disguise as Sans-coeur is "such as will beget a reverence and envy in the men and passion in

81. Georgina Masson, Courtesans of the Italian Renaissance (London: Secker & Warburg, 1975), p. 9.

82. Ludwig, p. 24.

83. Ibid., p. 27.

84. Ludwig, p. 26.

the women" To prove her mettle, she saves Galliard from street bullies and wins his friendship. Once again, the breeches costume is not only a chance to display a well-turned calf and ankle for the general titillation of the audience, but also an opportunity for the playwright to make a statement about men and women. As Ludwig points out, "When a woman is given the phallic sword, it is interesting to see what she will do with it."⁸⁵ In wearing the breeches costume the character can make a statement about the relative strength of men and women. In this comedy Behn provides her women with many occasions to back men down. Whether it is a physical or a psychological challenge, Marcella, Cornelia, and Laura are equal to the task. "When required to do so by love or anger, these women out-man the men."⁸⁶ Cornelia alludes to the special nature of her disguise when she tries to prevent Galliard from making love to Laura:

You call me boy--but you may find yourself
mistaken, sir--and know--I've that about
me may convince ye.--(Showing his sword.)
'Thas done some execution! (I, 283)

One of Behn's most individualized characters, Lady Lambert of The Roundheads (1681), is a politically ambitious woman. The tyrannical dissembling wife of Lord Lambert, competitor for the crown, she has no other desire than the advancement she has always achieved

85. Ibid., 27.

86. Ibid., 25

through the men in her life. Although her husband attributes his success to his own "sharp sword" (I, 359), bribes, hypocrisy, and preferments, it is actually Lady Lambert who has advanced his career. Through her service as mistress of Cromwell "Who first infused politics into her" and possibly through other bedchamber alliances, all of which Lambert allowed and encouraged because of political advantages, she and her husband have almost captured the empty throne. She never hesitates to remind her husband that he would not be in prospect of the crown had her politics not exceeded his meaner ambition. When a page announces that four important men wait to see Lambert, she responds, "This has a Face of Greatness--let `em wait a while i'th Anti-chamber." To Lambert's comment that he would have let them come in, she replies, "Pray let me Judge of what their Duty is, and what your Glory, I say I'll have `em wait." Lady Lambert also skillfully handles herself in the meetings of the other politically important women, and as Zuther says, "cleverly dissembles the hypocritical roundhead piety with the most obnoxious zealots, although she acknowledges her pose and refuses to play the hypocrite all the time."⁸⁷

Lady Lambert is just as aggressively persistent in her love affairs as she is in politics. When she first

87. Zuther, p. 127.

meets the penniless Cavalier Loveless, she is in church. But her devotions become so distracted that her prayers go mainly to him. However, the pride in her "quality" prevents her from revealing her feelings. Nevertheless, Lady Lambert always finds the most effective means to fulfill her ambitions. By fainting and requiring assistance, she finds a convenient way to meet him and have him come to her apartment, ostensibly to reward him. But, like Hellena, and Cornelia, she is cautious, for even though she is attracted to him, she maintains a dislike and a distrust of "heroicks." Still, even though he has an aversion to the Roundheads, he finds himself unwillingly and undeniably attracted to this member of the hateful opposition.

When Loveless arrives at her apartment, she begins to work a spell on him. Posing as the bountiful lady who will stoop to help a poor Cavalier, she gives him three hundred gold pieces and promises him more support in the future. Later, she flies from a meeting of the Puritan Committee of Safety to Loveless and ties a rich bracelet on his arm, explaining that it comes far too short of her love. The bracelet, she says, was fastened to her arm by Oliver to wear until some greater man should conquer her heart.

Completely in her power, Loveless abandons his Toryism and pleads that they instead "fall to Love,/ Who deals more Joys in one kind happy moment/ Than ages of

dull Empire can produce." Acknowledging that he cannot give her three kingdoms as Cromwell did, he says he will "render a Heart all Love" and "hours...serene and soft" (I, 372). Submitting to her earnest petition, she follows him to her bedroom.

After giving her Cavalier her heart and experiencing an infusion of royalism, she begins to change, viewing the "Affairs of State" as Dull in comparison. This transformation seems to suggest that Lambert, a fallen woman, is converted to goodness by a good man. But, when we see just how true she remains to her basic philosophy of "survival," we can only conclude that she remains as concerned as ever to fulfill her ambition, whether it is with the Puritan powers or with the forces of the Restoration led by General Monk. For one thing, even in her new fervor she continues to savor using the royal "We" in referring to herself: for another, when her husband arrives inopportunistically during her lovemaking with Loveless, she maneuvers and lies, orchestrating her own escape as well as her lover's. Then, too, when she later tells Gilliflower that Loveless was an absolute gentleman and that her "virtue" remains intact, we see that she remains as much in control and as independent as ever. In the end, after Lambert's followers have revolted and thrown him into the Tower, Lady Lambert is rescued from the angry City mob by Loveless. Suddenly she curses "the lies and cheats of Coventicles," disavows her intention

to be Queen, and says that "if all the Tories are like Loveless, they must be Angels." Protesting "too much" that she is not worth Loveless' devotion, she wins him and another opportunity to have someone pay her the "civilities due her sex alone."

In one of her posthumous plays, The Younger Brother (1696), Behn pointedly refuses to idealize feminine virtue at the expense of self-assurance. In this play, Martilla is given the same liberties as Behn's rake heroes, Willmore and Galliard. Although Martilla has been engaged to George Marteen, a younger brother with small fortune, the "fickle lady" has taken a "convenient husband," while George was visiting his uncle in Paris for three months. Sir Morgan, who is a sot, an "ill-bred senseless Fool," has an estate to make up for Martilla's lack of fortune and folly enough to match her youth and wantonness. Concerned only with her own interest, she married expeditiously because, even though she was in love with Endymion, her page, she wanted to protect herself from the "shameful exposure" which a pregnancy with the page might cause her. She need not have been concerned, for Endymion is really George's sister, Olivia, who is distressed to find Martilla's advances increase after the wedding.

In response to George's berating her for letting a "dull, fat-faced, noisy, tawdry Blockhead" serve her, she argues that giving her hand is not giving her heart:

Canst thou believe I gave my Heart away,
 because I gave my Hand?--Fond Ceremony
 that--A necessary trick, devis'd by
 wary Ages, to traffick `twixt a Portion
 and a Jointure; him whom I lov'd, is
 marry'd to my Soul (IV, 345)

Insisting that her heart belongs to him, she tells George that she will pay him back for the past in a few hours with interest. Ushering him out the back door just before husband comes in, she recognizes Sir Morgan's friend, Prince Frederick, and is fearful that he will show his passion for her and ruin her hopes with him.

Cleverly arranging a midnight rendezvous with the Prince, while she deceives her husband, she flirts with and pledges her eternal devotion to Frederick: "Ah, Prince! Can you such needless questions ask, after the sacrifice which I have made?" She also insists that he has more luster and charm than his precious jewels. The gullible Prince believes her.

In The Amorous Prince, Chloris complained that want of art, not virtue, had been her crime. In The Younger Brother, Martilla defends herself when George confronts her with her duplicity by claiming that her interest in the Prince is "her industry" in the "Art of Life" where ambition still supplies the place of Love. After all, she observes, men casually manipulate women to serve their own masculine interests and will "feign and languish, lye, protest, and flatter" (IV, 370) to gain

the advantage over women of quality. Therefore, since men and "All things in Nature cheat, or else are cheated," she considers her own dissembling to be "natural insofar as it will gain her a royal lover's fortune and position."

In addition to being opportunistic, Martilla, like Willmore, sees no reason to "lose Pleasure for a Promise...since Time, that gives...Youth so short a Date, may well excuse needful perjury. Like Lady Lambert, she is in control of every situation, so that even though George attempts to gain advantage by resorting to a series of clever tricks, Martilla is able to lie and flatter so effectively that she wins everyone's admiration for her talents, and thus avoids condemnation.

No other character in Behn's plays is as resourceful as Martilla. Yet, because she is a woman, she is more often than not considered to be no more than a "Becky Sharp, heartless and immoral."⁸⁸ But she is more than that, she is a wonderful instrument to expose the hypocrisy of her society. Because she beats men at their own game, she proves to them that, unlike them, she has learned how to survive in a ruthless society. It is obvious that her course of action would be acceptable if she were a man, but to have a woman seizing "the offered hours of love, unwilling to lose Pleasure for a promise,"

88. Link, p. 84.

desiring a variety of sexual partners, appears unnatural to some. Though she is not an ideal character, she is no worse than the typical male gallant who is the manifestation of Hobbesianism, on the one hand, or a dramatic convention on the other.

In The Widow Ranter (1689), Behn transforms a comic stereotype into one the liveliest women in her plays. Traditionally, widows like Ranter appear either as "mercenary types like Behn's own Lady Youthly and Lady Knowell,"⁸⁹ or as "one who must needs have furious flames."⁹⁰ In The Widow Ranter, however, Behn tries a more positive approach. As Jean Gagen has shown, Behn's Widow Ranter is a "new kind of widow, one who loves liberty and the possibility of exercising her own free choice."⁹¹ Gagen places Ranter in this new seventeenth-century tradition, with Celestina in Shirley's Lady of Pleasure (1635), and Widow Blackacre in Wycherley's The Plain Dealer. Although Ranter comes from this independent tradition, Gagen thinks that "she stands out as one of the more blustering and unabashed of the women of the period."⁹²

89. Zuther, p. 127.

90. Norman Holland, p. 23.

91. Jean Elizabeth Gagen The New Woman (New York: Twayne, 1954), p. 114.

92. Ibid., p. 42.

A cursing, pipe-smoking individual, the Widow Ranter uses her freedom of choice to win the man she wants. After her arrival in the colonies as a bondservant, she married Colonel Ranter who died a year later, leaving her "fifty thousand pounds sterling and Plate and Jewels." Although the Widow loves General Daring, he cares for her friend Chrisante. However, Ranter is too proud to admit that she "loves the dog." Yet, if anyone were to try to harm Daring, this formidable widow would "pistol" the man. A primitive Hellena, she is so direct that she insists that Daring make a bargain with her "that he should love nobody's body besides her own. But like all of the Hellenas, Martillas, and Cornelias, she hates to subject her fortune to the 'Rogue' as well." Like Cornelia, Ranter refuses to accept the role of the weak, subservient, dependent woman. When she thinks her interests are threatened, she puts on breeches and fights along side him in battle. In addition, she fights with him: "Why should I sigh and whine, and make myself an Ass, and Daring conceited? no, instead of snivelling I am resolved---,...to beat the Rascal..." (IV, 240). She challenges him, stands her ground, and even banters with him while they fight.

Coming to the conclusion that he is incapable of getting the better of Ranter, Daring decides to forget Christante. Flattered by her interest in him and unable to resist her charms (enhanced by her breeches), he makes

peace with the widow. Then, as equals, they fight the enemy, Ranter proving to him that she can "shift for herself." And since he "finds she can bear the brunt of a Campaign," he concludes that "she is a fit wife for a soldier" (IV, 307).

In this woman, Behn creates another strong challenge to the male world. She is a delightful composite of earthy directness and natural politeness. Her blunt boisterous talk, drinking and smoking are effectively balanced by the propriety of her admonitions to the Newgate refugees, the cowardly councilmen who represent so much that is unsavory in the play. It is difficult to avoid the conclusion that Behn was employing Ranter as a device to criticize the colonists, who, no doubt, must have resembled types from her own experience. Although the action of Behn's play takes place in Virginia, it presents a vivid picture of the kinds of scoundrels who had become the "aristocracy" in Surinam: "transported criminals who had acquired great estates become 'Your Honour' and 'Rightful Worshipful' possess all of the places of authority."⁹³

It is clear, then, that many of Behn's women characters are determined to employ any means possible to win independence of mind and body. Distinctly different types, the kept-mistress, the romantic heroine, the

93. Goreau, p. 68.

politically ambitious woman, and the jilt, Behn's women often appear to be immoral, but rewarded and vindicated as most of them are, they may be seen as potential victims of a society that is spiritually bankrupt.

The City Heiress: Behn's Definitive Statement About Women

Although Behn addresses the problems of women in all of her plays, focusing her attention on the evils of forced marriage, and the injustices of the double standard, it is in The City Heiress that Behn makes a definitive statement about women who must determine the most effective way to insure their own happiness. Not only does this play provide us with an interesting variation on the "battle of the sexes" theme of many other Restoration comedies, but it also furnishes us with an opportunity to observe three women forced to make an accommodation with the world of "social necessity." Responding in a personal way to the harsh economic realities of the marriage market of the seventeenth century, each woman chooses according to her own best interests. The nature of their choices allows Behn to make a moral judgment of the society of the play.

Before considering the manner in which Behn makes her most important statement about women, we should look at the background of The City Heiress to see how it was received by its seventeenth-century audience; then, to note how well Behn adapts and modernizes the materials

she borrows from her sources; and, finally, to observe the way Behn employs the resources of the Restoration stage to make the play good "theater."

The City Heiress: or, Sir Timothy Treat-all was produced at Dorset Garden in late April or early May, 1682. Supported by a prologue written by Thomas Otway, and acted by a talented cast (with Betterton as Tom Wilding, Nokes as Sir Timothy, Leigh as Sir Anthony, and Mrs. Barry as Lady Galliard), The City Heiress was given an enthusiastic reception by its first night audience, which included the Moroccan ambassador, who had come to England with a vast retinue of 6,000 attendants. Downes remarked that "it was well acted," but there is no record of what the Moroccans thought or understood of this timely political satire. The political appeal and the strong cast made the play initially popular, but as Link says, the topical satire probably determined its life; it played at intervals for some years, revived for at least one performance in 1707, then disappeared from the boards.

Shortly after the play opened, both Thomas Otway, the author of the play's prologue, and Behn were soon under fire in "The Tory Poets," an anonymous lampoon, probably by Thomas Shadwell:

Poetess Aphra, though she's damn'd today,
Tomorrow will put up another play;
And Otway must be pimp to set her off
Lest the enraged bully scowl, and scoff,
And hiss, and laugh, and give not such applause

To Th' City Heresy as The Good Old Cause.⁹⁴

Another satirist who wrote of her on the same occasion ignored altogether her political statement and concentrated his vituperation on the theme with which Behn was already familiar:

That clean piece of wit
The City Heiress by chaste Sappho writ,
Where the lewd widow comes with brazen face,
Just reeking from a Stallion's rank embrace,
T' acquaint the Audience with her filthy case.
Where can you find a scene for juster praise,
In Shakespeare, Johnson, or in Fletcher's Play?⁹⁵

As Goreau has pointed out, "there was, indeed, a loose widow in the play, but everyone knew that the "lewd widow" was also Aphra, Mrs. Behn."⁹⁶

In addition to this kind of abuse, Behn, as usual, was accused of borrowing material from earlier plays. However as Link points out, original plays in the Restoration are not so common as modern attitudes toward plagiarism and imitation may suggest. Dramatists felt free to make use of older plays for plots, characters, and incidents; they felt even freer about borrowing material from foreign authors or from non-dramatic

94. Cited in Goreau, The Tory Poets (London, 1682), p. 8.

95. Cited in Maureen Duffy, The Passionate Shepherdess (London: Jonathan Cape 1977), p. 250. Duffy feels that these lines are so like a passage in Robert Gould's satire The Playhouse, she is inclined to give him their authorship too.

96. Goreau, p. 251.

literature."⁹⁷. Behn, therefore, is typical of her period in this practice, only two of her plays, The Forced Marriage and The Feigned Courtesans, being original.

Though none of Behn's male contemporaries took the time to conceal their sources, and some discussed them in dedications and prefaces to works, not taking the trouble to improve upon their sources, when Behn borrowed she was criticized for lacking originality. In addition to making the obligatory assault on the immorality of her works, "male" critics have persisted in singling her out for lack of originality. Even modern Behn scholars, like George Woodcock, have said that "in The City Heiress, she was in haste to write a hotly topical piece and did not take the time to adapt material."⁹⁸

A close examination of The City Heiress, however, reveals that Behn took the time to improve upon her sources. Henry Hargreaves and Martin Balch, in fact, praise her for brilliantly adapting the original material and creating more effective characters and dramatic situations.

For The City Heiress Behn turned to Massinger's The Guardian and Middleton's A Mad World, My Masters. From Massinger's play she took the characters, Durrazo and Caldero, transformed them into Sir Anthony and Sir

97. Link, p. 91.

98. Woodcock, p. 156.

Charles, and borrowed a few of their speeches together with some elements of the plot. In The Guardian (I.i.), three gentlemen scoff at Durrazo for allowing his nephew to run wild, and he responds:

Riot! what riot!
 He wears rich clothes, I do so;
 keeps horses, games and wenches;
 'Tis not amiss, so it be done with decorum;
 In an heir 'tis ten times more excusable
 Than to be over-thrifth. Is there aught else
 That you can charge him with?

As Hargreaves and Balch note, to suit her purposes Behn contracts the speech, changes the verse to prose, and refines the language. Having already introduced Sir Timothy as the intolerant Puritan uncle of Tom Wilding, a Tory gallant, she focuses the drama by having Timothy taunt Sir Anthony. After patiently listening to Sir Timothy's harangue about his nephew's evil companions and about his indulgent treatment of Charles, Anthony retorts:

What sin? What expenses? He wears good Clothes,
 why, tradesmen get the more of him; he keeps his
 Coach, 'tis for his ease; a mistress, 'tis for
 his pleasure; he games, 'tis for his diversion:
 And where's the harm of this? Is there ought
 else you can accuse him with? (I.i. 306-311)

Though Behn is often accused of extensive borrowing, only one other speech is derived from The Guardian, and it is in this scene (I.i.). Although Wilding bears a resemblance to Massinger's Adoria, Caldero's rival for the love of an heiress, Hargreaves shows that Behn has already made Wilding and Sir Charles "close friends," in

contrast to the "bare civility" that exists between Caldero and Adoria.⁹⁹ In addition, Wilding becomes the major figure in the play, and the widow becomes the common quarry of the two young gallants. Although Sir Charles' plaintive love talk and Sir Anthony's jauntiness continue the slight similarity throughout, as Hargreaves argues: "After this act Behn seldom returns to her source."¹⁰⁰ Then, too, even at the beginning of the play, she carefully revises what she borrows, as, for example, when Anthony observes the friends quarrel over Lady Galliard and, like a chorus, he comments about them from his concealed position. In The Guardian, Durrazo says of the heiress:

Hey-day! there are a legion of young Cupids
At barley-break in my breeches. (l.i.)

In sharp contrast, Sir Anthony says of Lady Galliard: "pox on't, would I had never seen her; now I have Legions of small cupids at Hotcockles in my Heart." Massinger's Durrazo calls Adorio--

A well-bred gentleman!
I am thinking now if ever in the dark,
Or drunk, I met his mother: he must have
Some drop of my blood in him,... (l.i.)

but Behn makes the more urbane Sir Anthony much more subtle in his judgments. "H'as don't--a Divine Fellow that: just of my Religion. I am studying now whether I was never acquainted with his mother." From this moment, Sir Anthony and Sir Charles become two of Behn's most

99. Hargreaves, p. 205.

100. Ibid., p. 206.

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comical characters, and have only the slightest resemblance to Caldero and Durrazo.

Although Middleton's A Mad World, My Masters bears a greater similarity to The City Heiress, Behn does not borrow that much material. In each play, as Hargreaves says, an uncle, disapproving of his nephew's riotous living, denies him his rightful inheritance. Determined to win back the money, the nephew disguised as a lord, gains entrance to the uncle's house and robs him. Although both sets of uncles are involved with a woman, Middleton's nephew is gulled by his uncle's cast mistress, "Because she always sympathizes with youth, Behn reverses the roles, her 'Uncle' being gulled by his nephew's cast mistress."¹⁰¹

Although some direct borrowing is evident in the dialogue, Behn effectively modernizes her source: Elizabethan taverns and tobacco shops yield to fashionable "improvement" in the Restoration coffee house, wickedness and vice taking on the special sense of "foryism," virtue becoming a loyalist synonym of Puritan practice; all of it becoming excellent satire of the Whigs. At the same time, she condenses the description of the wild hero which Middleton had in turn imitated from Shakespeare's Falstaff:

MW Follywit. Hang you, you have betwitcht me
among you, I was as well given til

101. Ibid., p. 207.

I fell to be wicked,...I went all in black, swore but a Sundaies,...let out oathes by the minute,...drinke drunke till I am sober, slinke down dead in a Taverne, and rise in a Tobacco-shop: here's a transformation: I was wont yet to pitie the simple, and leave `em some mony; slid now I gull without mercy, and drinke without measure. (I.i.)

CH: Sir Tim. Before he fell to Toryism, he was a sober civil youth, and had some religion in him, would read ye prayers night and morning with a laudable voice and cry Amen to `em `twould have done one's heart good to have heard him:---Wore decent clothes; was drunk but upon fasting-nights, and swore but on Sundays and Holy-days: and then I had hopes of him.--- (I. i. 61-69)

This is an excellent example of the way in which Behn often adapts, modernizes, and reanimates passages from Middleton. Here, by making Follywit's ironic self-evaluation the basis of Sir Timothy's condemnation of Tom Wilding, "Behn is able to call attention to the old knight's hypocrisy."¹⁰²

Martin Balch praises Behn's ability "to improve upon borrowed material by sharpening the text, augmenting individual scenes through close-ups of female characters, and reducing the number of characters to a few well-contrasted types."¹⁰³ In discussing Behn's ability

102. Martin Stevens Balch, "Thomas Middleton's 'A Trick to Catch the Old One', 'A Mad World, My Masters', and Aphra Behn's 'The City Heiress'" Studies in English Literature Under the Direction of Edwin Sturll: Jacobean Drama (Salzburg: University of Salzburg, 1981), p. 48.

103. Ibid., p. 48.

to enlarge the functions of characters in her source, Balch perceptively calls attention to an outstanding characteristic of Behn's comedies: the free and lively interplay of the sexes on equal terms. This, of course, is partly the result of Behn's expanding the female roles in her plays. Only two of the women in Middleton's play are of any consequence. On the other hand, three of the women in The City Heiress are major characters, and two others (Clacket and Closet) are no very retiring subordinates.

Such improvements, especially the expansion of female roles, help to make this play "good theater." In making a similar point, Henry Hargreaves says that "the pattern of action, plot, and dialogue, together with musical background, is unequalled in the period for its utilization of visual and aural elements, and should be called artistry instead of craftsmanship."¹⁰⁴ This is never more apparent than in the opening of Act IV, when Lady Galliard, in an extended exchange with her maid, sharply and bitterly indicates that she is not going to give up Wilding without a fight. Demeaning her rival Charlot as a common prostitute, she asks Diana's maid to sing Wilding's song to his last Mistress, to prove that his taste in wenches runs much lower than Charlot. The song is appropriate for her argument, since it is rough

104. Hargreaves, p. 211.

and hardly flattering to its subject. After Galliard and her maid's conversation, the song creates a contrast:

SONG

In Phillis all vile Jilts are met,
Foolish, uncertain, false, Coquette.
Love is her constant welcome Guest,
Quickly she likes, then leaves as soon;
Her Life on Woman's a Lampoon.

Yet for the Plague of human Race,
This Devil has an Angel's Face;
Such youth, such Sweetness in her Look,
Who can be Man, and not be took?
What former Love, what wit, what art,
Can save a poor inclining heart?

In vain a thousand times an hour
Reason rebels against her Power.
In vain I rail, I curse her charms;
One look my feeble Rage disarms.
There is Inchantment in her Eyes;
Who sees 'em, can no more be wise.

(IV. i. 53-70)

Storming across the stage and embracing Galliard, Wilding shatters the mood.

In addition to such shifting moods Behn introduces dancing to provide another theatrical dimension. And, she adds a banquet, a device which must have "required all of the resources of the Restoration stage." In Act III, in a very critical moment in the action, everyone congregates at Sir Timothy's home, and while the music and dancing create a whirling movement, each important small element of the intrigue is presented to the audience. For example, while the knight and Diana fade into the background, Sir Anthony dances forward from the group singing a song suited to him:

And to her Swain, and to Swain
 The nymph begins to yield;
 Ruffle and breathe, then to `t again,
 Tho `rt Master of the Field.-- (III. 1. 282-286)

He is next to Charles and Galliard, and he augments his advice by "clapping Sir Charles on the back. However, when Sir Timothy, also quite interested in the widow, moves toward them, they force him to toast - of all people - "the Royal Duke of Albany." At the same time, Anthony calls for a Scotch jig, and Charles moves in attempting to court the widow.¹⁰⁵

At this moment, Wilding marches in with his "Polish" contingent, and in a moment of great splendor, Sir Timothy is measured for the Crown of Poland, complaining all the while about Absalom and Achitophel. "Fascinated by Charlot's mask and her Scotch accent, Wilding moves to court her. She then bursts into song. `Ah, Jenny, gen your eyes do kill' This is an appropriate ditty, for the singer is supposedly a faithful swain."¹⁰⁶ So when she concludes, Wilding sighs, "This very swain am I, so true and forlorn, unless ye pity me." Observing the others move to a table, Wilding takes advantage of the opportunity to maneuver Galliard away from the group. As Galliard and Wilding's protests become more fervid the drunken Charles breaks in upon them and Charlot accosts

105. Hargreaves, p. 213.

106. Ibid., p. 214.

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Wilding, forcing him apart from the other quarreling pair. As Sir Timothy advances, the disguised Wilding, fearing discovery, encourages Charlot to sing her "Italian" song in two parts. Charmed by Charlot's song and the fact that she is supposed to be from Scotland, Sir Timothy asks her to dance, concluding "Nay, then she dances by nature." All sit quietly while the dance is performed, and as the action declines, they leave the stage to Wilding and his henchmen to "plan the robbery of Timothy's home." 107

When one thinks about the artistry of this scene, it is easy to agree with Hargreaves when he says "that nothing in Behn's career quite matches it."¹⁰⁸ Indeed, it thoroughly demonstrates that Behn knew exactly how to write for the divertisement of her audience.

The City Heiress and Dramatic Social Satire

More often than not, critical attention is focused on the political aspects of The City Heiress. This attention is certainly justified, for the play is important political satire. Like Crowne's City Politiques and Dryden's Absalom and Achitophel, it is an attack on the Earl of Shaftesbury. This comedy is also important, however, because it incorporates elements Behn employs in other plays. For example, as is so often the case, she

107. Ibid., p. 212.

108. Ibid., p. 212.

introduces two kinds of lovers: the libertine and the honnête homme. As in The Roundheads, she creates inflexible Puritans whom she flagellates as society's villains. Again, as she did in The Forced Marriage, The Town Fop, Sir Patient Fancy, The Dutch Lover, and The Feigned Courtesans, she creates blocking figures, who, as father or brother, repress young people, denying them freedom. In The City Heiress, Behn makes Sir Timothy Treat-all the target of all the abuse she had poured on these individuals, while at the same time, making him the most memorable of her objects of criticism. Not only is Sir Timothy an excellent caricature of Shaftesbury, but even more than Tickletext and Sir Patient Fancy, he is a most telling portrait of the canting, hypocritical Puritan.

Although all of these elements are important, The City Heiress is especially interesting because Behn, as she does in so many of her comedies, relies upon what Laura Brown calls "dramatic social satire." In this kind of drama, characterization, conflict, and even language, are based on the conduct of contemporary genteel society. "The plots of the plays depict the process of social interchange and the conclusions represent the workings of social justice."¹⁰⁹ The most important implication of

109. Laura Brown, English Dramatic Form, 1600-1760 (New Haven: Yale University Press, 1981) p. 28.

this type of comedy is the potential discrepancy between the social assumptions that "are expressed explicitly in the working out of the action and the dramatist's implicit moral position." Resembling Norman Holland's "right-way-wrong-way simile" this form inevitably suggests that what is considered correct in society is not necessarily what the playwright considers "right." In other words, this kind of satire depends on the potential discrepancy between social and moral assessment.

To demonstrate that the category "dramatic social satire" is a way of perceiving the coherence of drama during the Restoration, Brown shows that Dryden employs the mode in his first play, The Wild Gallant (1663), and that Etherege and Wycherley make effective use of it in their mature comedies. For example, Dryden creates a disjunction between the attitudes and actions of his aristocratic characters and his own moral judgment. In The Man of Mode, "though Dorimant is a libertine," a fascinating character, who is the epitome of social accomplishment, the subject of every conversation, the preoccupation of every woman, the model for every man, he becomes through details of characterization, incident, and dialogue, the object of consistent moral criticism. Finally, though Wycherley's Horner in The Country Wife is rewarded with success according to the social standards of the action, "the playwright allows part of the moral judgment to emerge from the traits of such characters as

Fidget, Pinchwife, and Sparkish," men who inhabit a materialistic money-dominated world. Brown says that the designation of Horner's "pleasure" as a kind of business validates the implicit judgment passed on Horner's pleasureless business from the opening description of his trick and ties "it to the materialistic City sensibility that Wycherley explicitly condemns."¹¹⁰

It would seem that the contradictions in Behn's political and social philosophies would logically lead her to write this kind of dramatic satire. Politically, she might be classified as an extreme conservative. Her attitude was partly motivated by personal loyalties and traditions. In addition, she was raised in a Royalist environment during the years of the Civil War and the Commonwealth; at Surinam she lived among expatriate Cavaliers. When she returned to England, she quickly became absorbed into court and theatrical circles which maintained a close loyalty to the Royal Cause. In addition, she had worked as a confidential agent of the King, and the Duke of York himself was one of her patrons.

To this loyalty Behn added a collection of radical ideas and attitudes which seem at variance with her support of the Crown. She despised the life of courts and thought men better off in their native purity. She

110. Ibid., 42.

felt that laws might do more harm than good and that an innocent man was better off without religion. She attacked the institution of marriage and declared that sexual unions should be based on spontaneous love and not hedged round with restrictions. She derided academic learning, mocked attempts to restrict and formalize literature, and took a leading part in the changes of literary form during her lifetime.

Behn's dramatic satire voices her special concerns, and it also resembles the major comedy of its time. For example her criticism of the restraints on genuine love parallels Etherege's admiration for libertine free love, and like Etherege, she is a staunch royalist. She perceives and describes the major contours of Restoration society from a near-radical perspective, but that perspective can lead to ideological contradiction and formal satire. Her conservative criticism of society, like Wycherley's, envisages no alternative to the status quo.

Before looking at Behn's use of "dramatic social satire" in The City Heiress, it is useful to see how she employs it in The Rover. Brown feels that The Rover derives its peculiar power from the seriousness with which Behn presents the contradictions most visible to her in Restoration society. She says that because of Behn's particular interest in the problems of women, "her concern with marital relationships, her unusual

sensitivity to poverty and individual suffering, and her sympathetic evocation of romantic love, The Rover significantly differs from Etherege's and Wycherley's social satires."¹¹¹ But those differences are only the local details of a form essentially similar - in its disjunction of social and moral values as well as in the problematic reconciliation of libertinism and royalism.

The main plot of The Rover contains the essential formal contradiction, powerfully enacted in the conflict between the Rover, Willmore, and Angelica, the prostitute, that is the prototype of Behn's serious social satire in this play as well as in The Second Part of the Rover (1681) and The City Heiress (1682).

As Brown says:

The central conflict juxtaposes romantic love, which Behn associates with libertine free love, with the inevitable and reductive relationships that reign in society. And it does so by emphasizing the particular fate of women in a materialistic world.¹¹²

First, we are made by various means to understand and sympathize with the attempts of Behn's "loose" women to survive in the social world. Made aware of the social causes of the prostitute's trade, we begin to sympathize with Angelica. In addition, because we are totally cognizant of Willmore's wanton character, we share Angelica's maid's fear that she will succumb to genuine

^{111.} Ibid., p. 60.

^{112.} Brown, p. 59.

love for this gallant. Because we know that he will ruin her, we want her to conquer her feelings so that she will be able to survive in society:

In this respect, our evaluations of and expectations for Behn's independent women are directed by our recognition of the pressures of a corrupt, materialistic world upon the relatively helpless individual; society operates in such a way that if this noble woman fails to conform and attempts to substitute romantic for economic values, she will be broken.¹¹³

Angelica Bianca's ironic name and the initials she shares with her creator almost seem to alert the reader to the fact that she is not the usual prostitute of Restoration comedy. Formerly the mistress of a general in Padua, the fame of her charms has preceded her to Naples. A detached beauty, she has great disdain for her many followers, but as Bellville says, "she's now the only ador'd Beauty of all the Youth in Naples, who put on all their Charms to appear lovely in her sight,...while she has the Pleasure to behold all languish for her that see her" (I, 26). Not only does she have a large publicity portrait hanging on her balcony, but on each side of her front door, she has placed a small picture and two advertising posters which proclaim that her monthly price for a four-day week is one thousand crowns (I, 25).

At first Angelica gives us the impression that she will remain in control, for as her bawd Moretta says about Angelica's dealings with men, "She only considers

113. Brown, p. 49.

`interest,' having managed to avoid the general disease of loving" (I, 32). Angelica does not care about happiness. Her satisfaction comes from observing the astonishment her customers express about her "prices." Her vanity is fed and he that "wishes to buy" actually pays more of a compliment to her considerable sense of pride than he who pays her a literal sum of money. As Zuther says, "She may spread her nets for the wealthy catches like the Spanish nobleman Pedro and the wealthy viceroy's son Antonio, but her career only sates her pride and lines her purse."¹¹⁴

It is different with Willmore, however. When he takes one of her portraits and causes a duel among her followers gathered outside her house, and she asks him to come to apologize, he instead boldly lectures her about the Vanity of Pride which teaches her how to set a price on sin. Arguing that "charging for love" is no more faulty than the "same mercenary Crime men perpetuate when they do not care what qualities a bride may have as long as she has a fortune," Angelica convinces Willmore that "it is a barbarous custom."

Overwhelmed by his undaunted spirit, Angelica experiences love for the first time and offers herself to him out of genuine love rather than for a price. She also reveals that she has spirit when she begins to

114. Zuther, p. 131.

suspect that he doubts her sincerity: "I never lov'd before, tho oft a Mistress.--Shall my vows be slighted? Acknowledging that she has an abundance of pride, "that yet surmounts her love," she insists that Willmore "pay" her his love in exchange for hers. This is an amount that he gives her with a facility which obviously stems from practice. Then, he says, "Come, let's withdraw: where I'll renew my vows,--and breathe `em with such Ardour, thou shalt not doubt my zeal" (I, 42). When they retire, Angelica not only gives him her love and her favors but also five hundred crowns as a token of love. As much as she tries to resist, the argument for true love is presented so eloquently and is allowed to become such a force that we are compelled to make another kind of assessment, which directly contradicts our hopes for the pragmatic female's social survival. In his wooing, Willmore voices the argument for freely granted love, described explicitly as the defiant opposite of the commercial love arrangements of contemporary society, whether illicit or marital. Angelica shares the same contempt for mercenary marriage. Brown says that "together, these two characters define another sort of love, one that cannot be treated as a commodity, and that raises the lovers in their blank-verse passages of anti-materialist transcendence to a strangely incongruous

near-heroic stature."¹¹⁵ Brown goes on to say that Angelica is torn between "free surrender and economic survival, between romantic love and pragmatic social necessity."¹¹⁶ The free love that she finally grants to Willmore is by definition, potentially transient and thus, for the female victims of society, destructive. At this point romantic love and libertine morality come together for Behn, who, as Brown asserts, "assumes that because both contradict the contemporary commercial operations of society-one in its link with the human relations of past aristocratic tradition and the other in its assertion of a radical alternative to bourgeois sexual propriety-both designate the same emotional relationship."¹¹⁷ In other words, Behn gives the lovers the language of romance, but the inevitable promiscuity of contemporary libertinism.

It is Behn's use of the romantic convention that forces us to make a moral judgment of something we do not ordinarily question: our devotion to the idea of social survival. And as with the disjunction that occurs in The Country Wife, we condemn the very society whose standards constitute the terms of the action. Unlike Cornelia, Betty Flauntit, and many other women in Behn's

115. Brown, p. 60.

116. Ibid., p. 61.

117. Ibid., p. 62.

comedies, Angelica chooses love and loses everything. As spirited as any of these other women, Angelica makes a strong statement about her personal integrity. When she discovers the dissembling Willmore courting Hellena, she is enraged:

What did I expect! as much I paid him, a Heart
 intire,
 Which I had pride enough to think when e'er I gave
 It would have raised the man above the Vulgar,
 Made him all Soul, and that all soft and constant.
 (I, 47)

Not accustomed to being rejected, she leaves in anger
 "When her jealousy destroys her reason."

Willmore marries Hellena, and the prostitute's fate is socially just. As Brown observes, "We have approvingly anticipated Willmore's match with Hellena, but by that set of romantic standards which operate outside the social context of the action, we judge Angelica's end as nearly tragic."¹¹⁸ Because we sympathize with Angelica, a unique character, who prides herself on her ability to resist falling in love, we are disappointed when she is betrayed. It is a failure of romantic love, introduced as a momentary possibility into a world governed by rules of commercial necessity, that produces the central formal disjunction that leads to moral judgment. It is clear, then, that Behn bases her moral criticism of society on its reduction of human relationships to economic

118. Ibid., p. 61.

exchange. Prostitution, of course, is the epitome of that reduction, where love, the essentially spiritual, is exchanged for money, the essentially material. But Behn's assessment of the inevitable ways of the world enables her to criticize society at large rather than its particular victims. Yet as Ludwig has said, "Whores are often treated better in the comedies than other characters who have something to sell...because they are so totally antipathetic to Puritanism, or perhaps because their trade deals in something like love."¹¹⁹ Her sympathy for the fates of individual women permits her to provide a social context in which their actions are vindicated in relationship to the dehumanizing materialism of the world in which they live.

Though Behn's dramatic social satire is effective in The Rover, it is even more efficacious in The City Heiress, principally because of what happens to its three women: Diana, the mistress; Charlot, the city heiress; and Lady Galliard, the rich widow. Like Betty Flauntit, Lady Lambert, Mirtilla, the Widow Ranter, Hellena, and Angelica, these women are potential victims of a society that would reduce them to passive roles. Like these other women, they must determine the best way of insuring their future happiness. Each finds her own way, and each seems to be rewarded or punished according to a system of

119. Ludwig, p. 21.

social justice. The City Heiress, however, is most important because of what Behn ultimately reveals about what is ordinarily thought to represent success. Most critics feel that Charlot gains the greatest happiness and that Diana and Galliard must realistically accept the fact that they were unable to win the hero. However, in renouncing the usual comic resolution in which the chaste heroine "wins the day" by marrying the libertine, Behn makes a moral judgment of the hero and at the same time permits her most interesting female character to enter a marriage built on mutual love and trust.

It is easy to feel that Wilding is a "success." He undermines the representative of the status quo, Sir Timothy, and manipulates all of the women of the play. Perspicacious, he is, indeed, a truewit who sees through the pretense and affectation of others. Like Wycherley's Horner, he is particularly perceptive about the way in which others adopt concepts such as honor to promote the outward appearance of virtue. The action of the play is Wilding's. Through his wit he is able to win back his inheritance from his uncle. It is also easy for him to gain audience sympathy when he plans to trick Sir Timothy, because the old knight represents the corrupt materialistic world that pressures the relatively helpless individual. Sir Timothy is the epitome of misguided conventional wisdom. His world is a rigid sphere of Puritan hyper morality, inheritance and greed. It is the

world of creditors who pay lip service to convention and pervert it to justify selfish and immoral schemes.

Because Behn effectively establishes Sir Timothy as a person very much in charge in this world, one who treats social relations as things, it is easy for us to sympathize with those who live in the other world of the play, beyond the restrictions of the pedestrian City, with its arbitrary distinctions between good and bad. It is also easy to disapprove of Sir Timothy for he is a staunch Whig who opens his home for food, drink, scheming, and entertainment, hoping to convert people to his cause through devious means. Affecting the highest religious and moral standards, he disinherits Wilding for converting to Toryism and "away from religion." He is especially offended by his nephew's tendency to boast of his worldly activities, for Sir Timothy prefers the days of old Oliver when, as he says, an act was passed which made it a sin to boast. Objecting to publicizing one's sins, not sinning itself, he grants that in the days of Oliver a man "might whore his heart out, and no body the wiser" (I.i.98). Virtue to him is the impression one makes. Professing to be "a true Protestant," he has no misgivings about attending the state church once a month, as he puts it, to save my Bacon" (I.i.261). Alberta Barrett points out that Sir Timothy is "Protestant" because he wants to be among those who overthrow the Tories and the Church of England men and seize their

property as was done in 1641.¹²⁰ He threatens: "If we do come to our old trade of of Plunder and Sequestration... we'll spare neither Prince, Peer, Prelate" (V.i.157-160). Timothy is bitter, for in 1641 he bought three thousand a year in Bishop's Lands and his lost it when Charles returned. The title of Knight and the position of alderman were his compensation for this loss.

Again it is obvious that the audience would want the young, witty Wilding to succeed in his plans against such a hypocrite. In contrast to this sham, Wilding is the epitome of triumphant wit. From the first moment we see him, Wilding impresses us with his candor, especially evident in his response to his uncle's threat to marry and disinherit him. In crisp, biting language, forthrightly upbraiding his uncle for his many seditious activities, Wilding establishes a pattern of directness that reverberates throughout the play. Speaking as a victim of the repressive world of the City and dismissing his uncle's value system, he says that he will live by his wits from now on.

Wilding: Profane! why he den'd but now the having share in me; and therefore tis lawful. I am to live by my wits you say, and your old rich good natured Cuckold is as sure a Revenue to a handsome young Cadet, as a thousand pounds a Year. Your tolerable Face and Shape is an Estate in the City, and a better bank than your Six per Cent at any time. (I.i.157-168)

120. Alberta Gregg Barrett, "Plot, Characterization, and Theme in the Plays of Aphra Behn," Diss. University of Pennsylvania, 1965, p. 164.

Like Dorimant, Wilding possesses a facile wit. Again, early in the play, reacting to the rumor that Lady Galliard may be planning to marry Sir Timothy, Wilding ruefully acknowledges what can happen when a young man adopts a conventional approach to a relationship. He also shows that he is justified in cuckolding those working for the Whig cause:

Yes, you are reveng'd; I had the fame of vanquishing where'er I laid my Seige, till I knew thee, hardhearted thee; had the honest reputation of lying with the Magistrates Wives, when their Husbands were employ'd in the necessary Affairs of the Nation, seditiously petitioning; and then I was esteemed; but now they look on me as a monstrous thing....Oh, hideous, a Husband Lover! (II. iii. 45-53)

Later, when Galliard suggests to Wilding that he is already married to Charlot, the young gallant attempts to convince her that she is the one he loves: Expressing what is so often a theme in Behn's comedies, he exclaims:

Married to her! Do I know her, you shou'd rather ask. What fool has forg'd this unlikely lie? but suppose 'twere true, could you be jealous of a Woman I marry? Do you take me for such an ass, to suspect I shall love my own wife? On the other side I have a great charge of vices, and must not be so barbarous to let 'em starve. Everybody in this age takes care to provide for their vices, though they send their children begging; I should be worse than an infidel to neglect them. No I must marry some stiff awkward thing or other with an ugly Face, and a handsome Estate, that's certain: but whoever is ordain'd to make my fortune, 'tis you only can make me happy-Come do it then. (IV. i. 174-188)

This is Dorimant. It is also Willmore, Galliard, and all of Behn's other gallants. In these lines Wilding is true to the libertine code of inconstancy. He is an advocate of a freedom tht subverts social order. But as Laura

Brown says:

This kind of statement, often launched from an ideological vantage point outside an increasingly capitalist society and reflecting the discontent of a class whose partial exclusion from traditional routes to wealth and power, and prerogative, provides it with a critical perspective upon that society, is often an implicitly radical attack upon that society.¹²¹

For this reason, libertinism is inevitably viewed as a threat and ultimately repudiated, even by the Restoration libertine himself. This is certainly true of Wilding's situation, for though he makes a strong point of denying that he is devoted to any desire to be part of a moneyed privileged class that would embrace values shared by bourgeois Puritans, he tries above all else to regain his inheritance and his station in life.

In any event, at this point in the action, knowing that Galliard is attracted to him and is likely to do whatever he wishes, he makes a concerted effort to convince her to subscribe to his religion of sexual incontinence.

Another character who tries to subvert the world of conventional wisdom is Sir Anthony, Charles' uncle, and Sir Timothy's foil. Sir Anthony prods his nephew to arrive at Wilding's degree of lewdness. He also threatens to disinherit Charles if he does not "huff and bluster" at the window. He is so lusty himself that the very sight of Lady Galliard puts "small Cupids at

121. Brown, p. 41.

hot-cockles in his heart," and his no nonsense pushing of Lady Galliard forms a most interesting contrast to Sir Timothy's lecherous and greedy wooing of Diana, not the least because Sir Anthony encourages the young while Sir Timothy wants to be young himself. Like the brave admiral in Rochester's "The Disabled Debauchee," Anthony observes the battle of the sexes in this play. While "each bold action renews his present glory and his past delight," he fires his nephew's blood by telling him what he did when he was "able to bear arms" and valiantly advises him to further assaults. As direct as Shakespeare's Thersites in Troilus and Cressida and as committed to joy as Toby Belch in Twelfth Night, Anthony is more than just an encouraging chorus; he is a rebellious spirit who attacks the unnatural restrictions of the City world. When Timothy attempts to chasten Anthony for allowing Charles a lavish existence and making him the talk of the City, Anthony points out some telling distinctions:

Sir Tim: Good lack! I speak what wiser men discourse.

Sir Anthony: Wiser--wiser Coxcombs. What, they would have me train my nephew up, a hopeful youth, to keep a Merchant's Book send him to chop logic at a University and have him return a learned ass, to simper, and look demure, and start at oathes and wenches, whilst I fell his Woods, and grant Leases: And lastly, to make good what I have cozen'd him of, force him to marry Mrs. Crump, the ill-favoured Daughter of some Right Worshipful. A Pox of all such Guardians!

(I. i. 293-304)

Throughout her comedies, Behn has a sympathy for and an

identification with her spirited characters. Whether they are major characters or minor, if they have a naturalness and a joie de vivre, they become like Sir Anthony, her most memorable figures. It is easier, of course, to recognize Behn's personal beliefs in her heroines, but once in a while one can justifiably discern her attitudes in characters like Sir Anthony. This is not to say that he is her raisonneur, but it is interesting that Anthony's objections to a university education are almost identical to Behn's bitter comments in the Epistle to The Dutch Lover in which she suggested that such training is no guarantee of success.

Throughout the play, then, Wilding appears through his guile and wit to be moving from one success to another. This seems to be especially true when he and his henchmen rob Timothy of his gold and miscellaneous papers, uncovering Timothy's illicit relationship with his maid Sensure. It also is quite satisfying to see Wilding finally force Timothy to pardon everyone concerned and acknowledge him as his heir. In addition, although Behn stated clearly that her plays were meant to delight rather than to instruct, the resolution of this play seems to be making a most explicit statement of approval of the "rightness" of Wilding's success. Like so many other Restoration comedies, The City Heiress has a loose ethical framework. Nevertheless, some things, such as affectation, pretense and hypocrisy, are clearly wrong.

On the other hand, to be open and to have the ability to see through to reality and to make the forms one puts on reveal one's real nature is good. Again, in the world of this comedy, Sir Timothy, the absolutist, is consistently unfair, if not unethical. But, most of all, he is unsuccessful. As Norman Holland has shown in his discussion of the "right-way-wrong-way simile" "right" and "wrong" can refer to better and worse ways of modishness. The "right" way can also mean the "successful" way, even though it is not the moral way.

In terms of social success, then, Wilding, even though he resorts to robbery, wins a "right" way victory over his uncle. Not only does he win his rich heiress, he also gains his rightful inheritance. He wins because, like Gerrard in Wycherley's The Gentleman Dancing Master, he possesses a kind of decency. On the other hand, Sir Timothy suffers from the illusion that he is capable of winning an heiress, and, of course, from the illusion that he is courting Wilding's mistress. As Norman Holland suggests, the overlapping of "rightnesses" is a comic version of the poetic justice of serious plays. This justice is most apparent in the robbery in which Timothy is bound and gagged. From this moment Wilding is in charge. Then, in the comic reversal, when Timothy learns the truth about his bride and the robbery, he is forced to exchange his formal pretense for the reality of the marriage. Wilding, the "natural man" wins a victory

over what Norman Holland has referred to as the "social man."

As in The Man of Mode, it is the hero's treatment of women that causes an implicit moral judgment upon him to diverge from the assessment of his preeminence in the social world of action. Though literally triumphant in the context of the plot, Wilding, like Dorimant, is the object of the playwright's moral criticism, primarily through the changes that occur in other characters in the play. For example, although Diana does not appear to be of much consequence, her transformation from loyal mistress to self-seeking resolute wife is as important as almost anything else in the play. Unlike Betty Flauntit in The Town Fop, another kept-mistress, Diana is almost virtuous in her devotion to the man she loves. Passive and compliant, she is not able like Betty to fight the double standard by "playing the game." Although she has been a faithful mistress for over three years, she has been finding her livelihood diminishing because of Wilding's prodigality. In addition, she finds that Wilding has been devoting too much time to Charlot, the city heiress. Tiring of his excuses, she is especially disturbed when Wilding tries to mollify her by reminding her that a "rich Wife never obliges her Husband's Mistress and that she will thrive better by Adultery than Fornication." Exasperated, she cries that he has neither Conscience nor Religion and wonders what a Devil will

become of his Soul for thus deluding her. Complaining further, she tearfully catalogues her losses during their relationship. Her fortunes have diminished, her coach has vanished, her servants have dwindled to one woman and a boy, her twenty guineas decreased to forty shillings, and her manteau inappropriately lined with velvet although it is summer. However, she is still under Wilding's spell, for when he presents her with two hundred pieces of gold for silk and fringe, she agrees to pretend to be Wilding's city heiress, using for the first time, "the art of dissembling" to fool Wilding's uncle, Sir Timothy. Diana thus becomes another device by which Wilding deceives his uncle. His uncle has told him that he will present him with the writings by which he had made Wilding his heir when it appears he can live without them or can bring home a wife with a fortune.

Wilding's plan works quite differently, however, for Sir Timothy is smitten with Diana's beauty, and when he learns about the "heiress's" fortune and estate, he is irresistibly drawn to matrimony. Diana, however, is still concerned about Wilding's future. Nevertheless, she thinks that she might gain a measure of revenge from such a match: "To disappoint dear Inconstant Wilding with an Heir of Wilding's own begetting would be most wicked Revenge for his past Kindnesses." Nevertheless, although she may have selfish concerns, she considers Wilding and finally assures him that she will not "cozen him of his

Birthright" by an advantageous marriage to herself.

After watching Wilding pursue Charlot and Lady Galliard, however, she begins to reconsider. When her maid offers the advice that what her "Youth and Beauty cannot purchase, Money and Quality" may, she begins to think about the logic of realistic considerations. But she vacillates when she considers the difference between Wilding's "soft" arms and Sir Timothy's cold ones and Wilding's "warm kisses" and the knight's "hollow pair of thin blue wither'd Lips." Finally, realizing that she must consider her own survival, she marries Sir Timothy, who "Like Physick in a Morning..., though it be necessary, is most filthy" (V. iii. 41-43).

It would be easy to see Diana as no more than another Loveit, a cast-off mistress, serving the whims of the hero. Or it would be natural to consider Diana as another Betty Flauntit, a woman who forces men to treat her as an equal. But Diana is more important than this, for since she is constant, loving, and more than anything else, a victim, she is provided with an opportunity to choose a situation that will be better for her as a person. When she is made aware that the love she gives Wilding is transient and destructive and she chooses her own security, she is in a sense being spared the kind of loss experienced by Angelica in The Rover. Because Behn chooses to offer the hero's mistress the chance to avoid further manipulation, she is, in a sense, criticizing the

libertine's conduct. By allowing Diana to avoid the fate of so many Restoration mistresses, Behn not only makes her statement about social justice but she also foreshadows and reinforces Galliard's decision to choose marriage with a devoted husband.

From the beginning of The City Heiress, Galliard, like Angelica, tries to avoid becoming entangled in a lasting relationship. Advised by a strict mother and governed by her honor, Galliard is determined to resist the libertine's overtures. Unfortunately, the more she insists that she will not submit to Wilding, the more he desires her, looking upon her as a challenge.

Again, however, it is easy to be deceived by Wilding's apparent success. According to the social assumptions expressed explicitly in the working out of the action of one of the play's most celebrated moments, the seduction scene, Wilding's conquest can be thought to be this libertine's moment of triumph. But there is a disjunction between what may seem "right" in the scene and the playwright's implicit moral judgment. From the beginning of the scene, Wilding takes advantage of the person in the play who has the greatest capacity to love. In fact, even though she seems sophisticated enough to resist his arguments, she becomes confused and at odds with herself, even falling for the oldest ploy of all: his demand that if she really loves him she will go to bed with him. Then, in a concerted attack on her

integrity, he demonstrates the lengths to which he will go:

Wilding: Oh, sex on purpose formed to plague
Mankind!
All that you are, and all you do's a Lye.
False are your Faces, false your float-
ing Hearts;
False are your quarrels, false your
reconcilements;
Enemies without Reason, and dear without
Kindness;
Your Friendship's false, and much more
false your love;
Your daman'd deceitful Love is all o'er
false.

Lady Galliard: False are the joys you are so fond of.
Be wise and cease to pursue them farther.

Wilding: No, them I can never quit, but you most
easily:
A woman changeable and false like you.

Lady Galliard: Said you most easily? O, inhuman!
Your cruel words have wak'd a dismal
thought;
I feel 'em cold and heavy at my heart,
And weakness steals upon my soul apace;
I find I must be miserable--
I would not be thought false.
(IV.i.284-300)

This emotional blackmail is the strongest argument advanced by any of Behn's gallants to a woman, and it reveals Wilding to be much more a Hobbesian rake than an amusing entertaining puppy. Wilding is successful because he knows how much Galliard relies on such terms as "true," "false," and "honor" to define who she is. She will not be thought false. To be true, she will allow herself to be true to him, even though we know that he could not be more false. Leading her to her bedchamber, he exults with the power of a Faustus:

All Heaven is mine, I have it in my arms,
 Nor can ill fortune reach me any more.
 Fate, I defy thee, and dull world, adieu.
 In Love's kind Fever let me ever lie,
 Drunk with Desire, and raving mad with joy.(IV.i.324-28)

Like so many other libertines, Wilding describes the fulfillment of his objectives in religious terminology. In outwitting Galliard, he has become a "success." But in evaluating his moment of victory, we need only recall Hobbes words about "good Fancy" (wit). "If the defect of discretion be apparent, howsoever, the fancy be, the whole discourse will not be taken for a sign of wit."¹²² After his moment of triumph, Wilding sounds as cold and heartless as Dorimant. Boasting to his friends, he reveals a want of wit. Childishly indiscreet, he says:

I saw how at length she lay!
 I saw her rising bosom bare! (V.i.5-6)

This kind of comment reveals as much as anything else the moral bankruptcy of the libertine. It also reinforces our impression that Galliard would be better off to avoid further encounters with Wilding.

It is not until the resolution of the play that Galliard shows us that she has begun to understand her situation. Like Diana, she learns that she must choose what is best for her interests, not for the libertine's. She does not come to this understanding independently, however, for it is only through the transformation of

122. Thomas Hobbes, Leviathan ed. C.B. Macpherson (Baltimore: Penguin, 1972), p. 137.

Sir Charles that Galliard perceives just what will be most advantageous to her.

When we first see Charles, he is a pathetically comic figure of fun. Vainly attempting to court Galliard, he appears as a courtly lover, part of the world of attitudes, traditional and heroic, that Dale Underwood describes as "being balanced against the libertine."¹²³ His canting and whining resemble what John Harold Wilson describes as a "parody of the acting style of many Restoration tragedians,"¹²⁴ and as such, it would have evoked the laughter of those who were frequently at the theater. Charles is so tedious that Lady Galliard, tiring of his attempts at lovemaking, says, "Twould he leave off whining, I might love him, if twere in revenge." Still another difficulty for Charles in his pursuit of the widow is the fact that he is Galliard's family's choice.

It is only after his uncle shows him "how to go a Widow-wooing" and he has gained enough resolve to lose his inhibitions that he begins to sound like a witty gallant. Profiting from the direct approach he has learned from his tutor, he changes the widow's mind about marriage. In fact, not even a returning Wilding, determined to regain her favor, can tempt her again. In

123. Underwood. p. 63.

124. John Harold Wilson, "Rant, Cant, and Tone on the Restoration Stage," Studies in Philology 7 (1965): 592-9.

addition, Charles will not allow her "to Loose" herself to ruin.

In The Rover, Angelica's pride contributes to her disillusionment, for having heard so many of love during her career, she does not hesitate to believe Willmore's vows and is thus incapable of recovering from her disappointment. Lady Galliard, on the other hand, seems to suffer a fate that is "socially just," but although she takes great pride in being an independent woman, she also acknowledges her own frailty. Though she is as much a victim as Angelica, she is able to regain her perspective and is, therefore, granted the opportunity for happiness with Sir Charles.

Another way to discern the unique nature of The City Heiress is to look at the manner in which Behn reverses the anticipated conclusion of such plays as Etherege's The Man of Mode (and of many of her own comedies) in which the hero happily walks off stage with the play's most desirable woman, the chaste heroine. As in the case of Dorimant, he undergoes no reformation and has no lines of reformation or regret. In addition, as part of the pattern of success, he leaves two women like Loveit and Bellinda in less than fortunate circumstances. In The Man of Mode, it is the central tension between Dorimant and Harriet that contributes to the implicit judgment of the libertine.

Harriet's strong, assertive personality serves to reveal Dorimant's hypocrisy. The contrast in their

characters is reiterated throughout. In effecting her judgment of the libertine, Behn "plays down" the importance of the chaste heroine and places more emphasis on the vulnerable romantic heroine. Unlike Etherege's Harriet, Behn's Charlot Get-all is no match for the witty libertine. No more capable of shaping her own destiny than Chloris in The Amorous Prince or Erminia in The Forced Marriage, she allows herself to be influenced by two scheming fortune hunters, Mrs. Clacket and Foppington. Instead of engaging in stimulating banter with Wilding, she tries to cajole him. Even when she tries to chide him for his villainous dissembling, she cannot mask the ready forgiveness and looks that betray her feelings. Because of her failure to influence his behavior, we know that marriage to Wilding will be an ordeal.

Like the "Harriet" character, Charlot wins the libertine over, but he does not marry her because she has converted him. His motives are less than noble. For example, at the moment he is assuring Charlot that "he loves her more than life," he turns and whispers to Galliard: "Now, Madam, I am revenged on all your Scorn." At the same time, he tells his uncle that his marrying an heiress is revenge for being denied his inheritance. It is obvious, then, that the passive Charlot, unlike the saucy Harriet and Hellena, will not enjoy an equitable marriage with the libertine. She is merely a part of Wilding's social success. She represents financial security and the fulfillment of Wilding's scheme against

his uncle, and is so weak a character, that we care no more about her than about Wycherley's Alithea.

The City Heiress, then, ends with the libertine ostensibly vindicated. As in The Man of Mode, the libertine hero seems unmatched, in full possession of the power he covets and equipped with the typically cynical rakish references to the heiress' fortune and his own material necessities. However, as in The Man of Mode, though Wilding has achieved social success, the moral criticism directed against him is so close to the action that it, too, finds its way into the resolution of the plot. It is not in the form of a "Harriet-chaste heroine" victory, but, is instead, in the triumph of the play's most appealing character, Lady Galliard.

In reversing the usual comic resolution in this play, Behn is again making a statement about women. As in so many of her other plays, she is rewarding a female with whom she shared such qualities as intelligence, passion, and above all, the capacity to love. It does not matter that many of these women are kept-mistresses, or even prostitutes. If they are spirited and fight for their sense of personal integrity, more often than not she allows them personal victories. And although Robert Hume says that "fallen women" are never rewarded "in life or in literature" and that only "in rhetoric are heroines emancipated," many of Behn's "loose" females, most notably Betty Flauntit in The Town Fop, Lady Lambert in The Roundheads, Mirtilla in The Younger Brother, and

La Nuche in The Second Part of the Rover, are liberated from any dependence on male characters. Granted, many "fallen" women in Restoration comedy are punished because of their passionate natures. Discarded by the rake, they are often base, repulsive creatures like Lady Fidget in The Country Wife. A creature with an ungovernable sexual drive, Fidget makes constant professions of her honor, but she is a hypocrite, her public modesty merely an outward sign of her lust. Unlike Fidget, and, indeed, unlike many of Behn's other women, Galliard never appears lustful or wanton, nor does she define honor as social expediency. Galliard is emancipated because she marries a character who is committed to making their married life one of mutual love.

In the usual comic formula, the male character is converted by a good woman. In The City Heiress, the female character is converted by the male to a new hierarchy of values, including wedded love. Behn thus skews the formula of the play, and in the process her characters are freed from all of its conventions and restrictions.

It is in the kinds of marriages the women make for themselves in The City Heiress, that Behn makes a statement not only about seventeenth-century society, but also about the kinds of choices she had as a woman.

A woman's life during the Restoration was determined entirely by her relationship with a man. She could

marry, thereby legally losing her identity. She could try to support herself on semi-starvation wages given to menial laborers and teachers. She could be kept by a man or become a prostitute. In her long struggle for independence and personal dignity, Behn was, no doubt, confronted with choices as threatening to her personal dignity. It should not be surprising, therefore, that the women in The City Heiress represent three different ways of finding happiness in the marriage market of the seventeenth century.

Charlot's situation is a quite familiar one. A product of the "aristocracy's primogenital system of inheritance, her 'honor' has a property value."¹²⁵ If she relinquishes her chastity, she deprives her father of the opportunity of selling her to a husband so that he can carry on his family name. Treated as property by both Sir Timothy and Tom Wilding, she knows that her very survival is contingent on her unquestioned virginity. Although Behn must have sympathized with Charlot as a woman, her own profound contempt for the property-marriage system would have prompted her to see the poetic justice of Charlot's marriage to Wilding. Behn had such an aversion to this system that she herself never made love for "interest." Then too, though Behn possessed charm, wit, and beauty, she probably did not have the luxury of a dowry. Women in "Behn's position had severely limited marital possibilities, often being

125. Goreau, p. 90.

forced into matches with older merchants. Her own marriage to Mr. Behn is perhaps the reason that so many older city merchants like those in Royalist comedies in general, are brutally treated in her comedies. Charlott's sort of marriage, then, is one of the methods by which a woman could make an accommodation with an institution that primarily benefited men.

Behn must certainly have had some sympathy for Diana, a woman faced with the common seventeenth-century choice of becoming a wife or a mistress, alternatives Behn must have faced after the death of Mr. Behn. Like Behn, Diana comes to the painful realization that a woman's total dependence on a man can have dangerous consequences and that true independence has a financial base. As Wilding's mistress, Diana becomes more dependent from day to day. Behn's own relationship with William Scot, a political exile and rebel, bears a striking resemblance to Diana's arrangement with Wilding. Constantly borrowing money from Behn and thus depriving her of the economic freedom to function as a spy, Scot ultimately placed her career as an agent for the Crown in jeopardy. Similarly, as a result of Wilding's neglect, Diana is reduced to a marginal existence. Like Diana, Behn found herself in what Goreau calls a double bond.¹²⁶ Though she argued that women should have equal sexual freedom with

126. Goreau, p. 85.

men, the love affair she most vigorously pursued was with John Hoyle, a "bisexual" Don Juan, who kept her under his power by withholding his affection and approval. When Diana chooses to "survive" by making an advantageous match with Sir Timothy, she not only avoids Behn's own fate--a stay in a debtors' prison--but also the lot of the cast-off mistress faced with a prostitute's existence. In addition, if Sir Timothy is as feeble as she reports, Diana will soon become a widow and will, unlike Behn, profit from her marriage to an older merchant.

Although Charlot and Diana are able to avoid the hardships Behn had endured, it is Galliard who is given the opportunity to gain happiness on her own terms. A widow like Behn, she, too, loves completely, and though aware that a man is deceiving her, is helpless at first to resist the strength of her desire. Each woman, however, is able to end relationships that inhibit them from creating a "new self." Both women ultimately reject the double standard in their love lives. In addition, as a writer Behn refused to submit to a literary double standard. In her affair with Wilding, Galliard finally realizes that when he accused her of being "false," he was forcing her to be "true" to his selfish libertine code. She then understands something that the hero never does, that despite his disdain for honor in a woman, it is still the only element that can command love and

respect. Behn, of course, was constantly and painfully reminded that she had to fight boldly and independently not only to defend her personal integrity as a woman writer but her reputation as a woman itself.

One might argue that Galliard is tricked into marriage with Charles and that since he was the choice of her family, she becomes another victim of the property-marriage system. However, Behn is not retreating from her rigid refusal to approve such traditional matches. When, in the presence of others, Charles and Galliard pledge to marry, Behn invokes a technicality of English Common Law. Considered a spousal de praesenti by the ecclesiastical courts, such a promise constituted a valid marriage contract. "Behn uses this device in this play and in The Town Fop as a prescription for young lovers seeking to avoid forced marriages."¹²⁷ Galliard is not really debarred from making her own choice, for she freely chooses Charles, with no pressure exerted by parents.

It might also be argued that in marrying, Galliard is no more fortunate than all of the other seventeenth-century women victimized by the deleterious effects of marriage. The last moments of the play, however, provide concrete evidence that both Charles and Galliard are emancipated from the oppressive restrictions of

127. Ibid., p. 199.

seventeenth-century marriage. The dialogue between Charles and Galliard in the beginning of (V. v) promises a marriage in which each individual is liberated from restriction.

Galliard: Then know, if thou darest marry me, I will so plague thee, be so reveng'd for all those Tricks thou hast play'd me-- --Dost thou not dread the Vengeance wives can take?

Sir Charles: Not at all: I'll trust thy Stock of beauty with thy Wit.

Galliard: Then I will cuckold thee.

Sir Charles: Why, then I shall be free o'th Reverend City.

Galliard: Then I will game without cessation, till I've undone thee.

Sir Charles: Do, that all the Fops of empty Heads and Pockets may know where to be sure of a Cully; and may they rook ye till ye lose, and fret, and chafe, and rail those youthful Eyes to sinking; watch your fair Face to pale and withered Leanness.

Galliard: Then I will never let thee bed with me, but when I please.

Sir Charles: For that, see who'll petition first, and then I'll change for new ones every Night. (V. v. 33-52)

One probably should not take what Galliard says literally, for, as in other "proviso" scenes in which lovers frame an argument item by item, Galliard and Charles, like Celadon and Florimel in Dryden's Secret Love, are so fearful of conjugal boredom that they agree to avoid the usual cant of affection, such as "wife," "my Dear," and "Sweet-heart." This anticipates the most

famous contract scene in Restoration comedy, the moment in The Way of the World in which Millamant and Mirabel indicate that they are independent enough to demand freedom. Beneath the surface of such moments is the confidence that love will last.

The City Heiress, then, is worthy of critical attention and deserving of another opportunity to "hold the stage." Not only is it Behn's finest political and social satire, but it is, above all, her most definitive treatment of the problems women encountered in the male-dominated world of the seventeenth century. In this comedy, Behn created her most memorable characters. In her widow Galliard, she gave us herself.

II. A NOTE ON THE TEXT

Published in 1682, the quarto of The City Heiress was the only edition of the play to appear in Behn's lifetime. Collating A-I⁴, its title page reads as follows:

THE / CITY-HEIRESS: / OR, / Sir Timothy Treat-
all. / A / COMEDY. / As it is Acted / At his
Royal Highness his THEATRE. / rule / Written
by Mrs. A. Behn. / two rules / LONDON: /
Printed for D. Brown, at the Black Swan
and Bible without / Temple-bar; and
T. Benskin in St. Brides Church-yard; /
and H. Rhodes next door to the Bear-
Tavern neer / Bride-lane in Fleetstreet.
1682.

A second edition of the play was published in 1698, and those variants which appear could have come from a marked author's copy or from an acting text in which she had a hand. The second quarto also collates A-I⁴. Its title page reads as follows:

THE / CITY-HEIRESS: / OR, / Sir Timothy Treat-
all. / A / COMEDY, / As it is acted / At his
Royal Highness his THEATRE. / rule / Written by
Mrs. A. Behn. / rule / LONDON: Printed for
Richard Wellington, at the Lute in
St. Paul's Church- / Yard, and sold by
Percivil Gilborne, at the Harrow, at the
Cross-Keys / in St. Martins-Lane, near
Long-Acre. 1698.

The next appearance of The City Heiress was in

1702, in the first collected edition of Behn's plays, printed in two volumes, for J. Tonson and R. Wellington. The plays went through two more editions in 1716 and 1724. In 1871 Pearson reprinted the 1724 Plays. The only modern edition of Behn's plays was published in 1915. An old-spelling edition, it is incomplete and was erratically edited by Montague Summers.

Using the Library of Congress copy of the first edition as a control text, I found no in-press variants in my collation of nine other copies of the 1682 impression of the play located at the Bodleian Library at Oxford University, the Lilly Library at the University of Indiana, the Princeton University Library, the Beinecke Library at Yale University, the William Andrews Clark Memorial Library at the University of California, the University of Texas Library, Chapin Library at Williams College, and the University of Pennsylvania Library. Using the Louisiana State University Library copy of the second edition as a control text, I found no press variants in my collation of five other copies located at the Bodleian Library, the Lilly Library, the University of Michigan Library, the Beinecke, and the Houghton Library at Harvard University. Thus, it is likely that each edition saw only a single impression and that any revisions were made before the manuscript went to press.

In reading Harvard University's copy of the first edition of the play, I discovered that 49 of its pages belonged in the second edition. Certain distinguishing elements make this obvious. For example, speeches in the second edition, more often than not, are followed by unbroken lines, whereas in the first edition, they are followed by broken lines. In Harvard's first edition, these lines are unbroken from page 9 until the end, with the exception of pages 33-34 and 39-40. Another difference between the editions is the form of "W" used. In the first edition it is always represented as W; in the second, VV is used alternately with W throughout. Mr. Hugh Amory, Cataloguer of the Houghton Library, said a disreputable bookseller had inserted second edition pages in the first and that this was strictly a Harvard problem. He suggested that I might make further inquiries to see whether or not other libraries had a similar problem, but he was certain that I would not find any others like this. After writing to a number of libraries, including Columbia's Butler Library, the University of Edinburgh Library in Scotland, and the Huntington Library in San Marino, California, I found no other first edition sharing this peculiarity.

Another bibliographical problem resulted from an incorrect entry in Wing's Short Title Catalogue of

Books Printed in England, Scotland, and Wales, 1641-1700. Vol. I. 2nd ed. Entry 1719A, a ghost Wing had picked up from Woodward & McManaway's Check list of English Plays, 1641-1700 (Chicago, 1945), 83, suggested that there were two different states for the title page of the second edition. Fredson Bowers, in his Supplement to the Woodward & McManaway CheckList (Charlottesville, Va., 1949), p. 8, corrects the error, but Wing ignores him.

In this edition of The City Heiress, I have tried to produce an old-spelling text that is consistent with the playwright's usual practices. Thus, I have followed the substantives and the accidentals of the first edition as closely as possible. Because the second edition appeared nine years after Mrs. Behn's death and probably did not benefit from any authorial revision, its departures from the first edition are more than likely the errors or deliberate correction of the printer. I emend the accidentals of the copy-text only in the following instances: (1) a spelling inconsistent with Behn's usual practices or with seventeenth-century usage; (2) spelling or punctuation which confounds the meaning of a passage, and (3) a word or phrase that perverts the meaning of a passage.

In Principles of Textual Criticism (San Marino: Huntington Library, 1972), p. 165, James Thorpe points

out that it is rarely possible to know whether a specific accidental--a given comma, a certain spelling, or a particular capitalization--is or is not authorial. He says that authors and printers did not, for the most part, feel that these matters were of much importance. Nevertheless, as Fredson Bowers writes, "authority resides in some part of the accidentals as well as in the substantives, for through such details some sense of the individuality and the flavor of the period can be achieved." [Fredson Bowers, "Established Texts and Definitive Editions," PQ 41 (1962), 4.] Then, too, as Greg asserts "As long as there is a chance of an edition preserving some trace, however faint, of the author's individuality the critic will wish to follow it." [Walter Greg, The Editorial Problem in Shakespeare, 3rd. ed. (Oxford, 1954), pp. li-lii.]

Heeding Thorpe's suggestion that the editor be familiar with other works of the writer in order to establish authorial intention, I examined the Houghton Library first edition copies of Behn's The Forced Marriage (1670), The Dutch Lover (1673), The Feigned Courtesans (1679), and The False Count (1681). In addition, I studied Douglas Butler's unpublished dissertation, A Critical Edition of Aphra Behn's The Revenge: Or, A Match in Newgate. Reading her earliest plays and others contemporary with The City Heiress,

one is able to discern enough uniformity in the accidentals of spelling, capitalization, punctuation, italicization, and word-division to be able to infer Behn's "usual practice," if not her intention. For example, Behn invariably begins a sentence unit following an exclamation mark with a lower case letter. When an adjective precedes a noun, Behn capitalizes the noun only. Consistent with general printing practices of the time, Behn capitalizes "words of great emphasis" or importance and such abstractions as "respect," "reputation," "humour," and "kindness." In all of the above-mentioned plays, Behn spells the following words in the same manner: "musick" for "music," "perswade" for "persuade," "vertue" for "virtue," "ruine" for "ruin," "extreamly" for "extremely," "handsomly" for "handsomely," "meen" for "mien," "lye" for "lie," "contious" for "conscious," and "mistriss" for "mistress." In some of the plays Behn spells a word in two ways: "civilly" and "civily" and "rascal" and "raskal." Only once, however, does she use modern spelling in a play and then revert to old orthography in a later play. In The Feigned Courtesans, Behn uses "wondrous" throughout, but in The City Heiress, her practice is "wonderous." The insertion of the parasitic [ə] between two consonants, establishing a conservative practice in one play and a colloquial in another, may be the work of a printer

attempting to correct Behn's text; but since it is more conservative than the other second edition departures from the first edition, it is more than likely, Behn's attempt to make the pronunciation more emphatic than in the earlier play.

Behn consistently uses old forms, including contractions and phonetic spellings to emphasize the colloquial speech of her characters, and, as she does in her other plays, she employs heavy stops (colons and semicolons) in both the prose and the verse. Full stops are rarer than in modern practice. Colons appear instead, indicating a significant pause, yet a definite link between one sentence and the next. This indicates the continuity of images and ideas in the speech. Like her contemporaries, Dryden and Otway, Behn adopts punctuation that is much more likely than the modern to suggest how a passage should be read, as distinct from construed. Therefore, (for instance) a semicolon sometimes stands where a comma would be expected, to show a pause where there is none in grammar. Since this punctuation is consistent from a rhetorical point of view, I have not altered it. In addition, more often than not, Behn employs an apostrophe before the terminal - 's of plural nouns and third-person singular verbs, and often omits an apostrophe that would indicate possession.

In some instances Behn appears to be inconsistent.

For example, there is a pattern of misplaced, superfluous, or omitted apostrophes in some contracted forms. The most common are tother, t'other (the other); ne're, neer, ne'er (never); e're, e'er, ere (ever, ere). Because the original printers did not care where they placed the apostrophe, I have retained this peculiarity of the copy-text.

Some accidentals have been silently regularized. For example, although this edition follows the copy-text's italicization of words exactly, I have not tried to produce italic punctuation. In addition, whether they are long, short, broken, or contiguous in the quartos, all dashes used to indicate pauses are now represented by two hyphens (--). Furthermore, this edition does not reproduce the long "s" or long "f," swash letters, tailed letters, ligatures, or display capitals of the quartos. In addition, the head-title of the first page of the text and the ornamental running-titles of subsequent pages are omitted. This edition also distinguishes between cases in which the copy-text has simply divided a word at the end of a line with a hyphen and instances in which a true compound was intended. In this edition, then, a hyphen is never used to divide a word at the end of a line. Therefore, the reader can assume that all hyphenated compounds are intended as such.

All other departures from the 1682 text, whether

substantive or accidental, are recorded in the Textual Notes at the back of the edition. Because the speech headings and stage directions are often confusing, I have made the following silent changes: (1) All character names (including titles) in the stage directions and headings are regularized in spelling and form and are capitalized. For example, the copy-text may use "Wild." "Sir Char." and "Charl." to represent the characters, but I have consistently designated the characters as "WILDING," "SIR CHARLES," and "CHARLOT," especially to avoid confusing the names of the latter two characters. All generic titles have been capitalized: thus, "boy" becomes "BOY" and "footman" becomes "FOOTMAN." (2) All abbreviations are expanded, except for "Mrs." (3) All stage directions are placed within parentheses, rather than in the distracting brackets of the copy-text. These directions are italicized (underlined), begin with a capital, and end with a period. (4) "Asides" and "Indicators of Direct Address," for example, [To WILDING], are placed in brackets and are routinely positioned before the affected lines by a dash of four hyphens (----) These hyphens often begin at the left margin. If the 1682 text has already provided a dash, the editorial mark of the scene, is capitalized for greater emphasis: "FIRST," "SECOND," etc. (5) All entrances are centered and end with a period; exits are no longer in

brackets, are underlined, end with a period, and are flush with the right margin. Some stage directions which are not entrances, exits or asides--are moved to their proper positions without note when they are obvious. For example, when a stage direction is considerably longer than the lines preceding it, it is centered and begun on a new line.

To distinguish between lines of verse and passages of prose, I have arranged lines of poetry in patterns, capitalizing the first word in each line and making it flush with the left margin. In addition, in order to simplify numerical reference to verse-lines I have adopted the convention, traditional for dramatic texts, of indenting a part-line which continues or completes a full line of verse. Part-lines are not counted in the line-numbering of verse.

To help the reader in using the Textual Notes, I have supplied act and scene numbers, in square brackets, at the top of the page and at scene changes. Line numbering follows the Revels system, in which only lines of speech are counted; intervening stage directions are designated in the glosses as follows: 0.3 refers to the third line of the stage directions at the beginning of the scene, and 103.1 refers to the first line of the directions following line 103.

III. THE TEXT

To the Right Honourable

Henry Earl of Arundel, and Lord Mowbray.

MY LORD,

'Tis long that I have with great impatience waited
 some opportunity to declare my infinite Respect to your 5
 Lordship; coming, I may say, into the World with a
 Veneration for your Illustrious Family, and being
 brought up with continual Praises of the Renowned
 Actions of your glorious Ancestors, both in War and
 Peace, so famous over the Christian World for their 10
 Vertue, Piety, and Learning, their elevated Birth, and
 greatness of Courage, and of whom all our English
 History are full of the Wonders of their Lives: A
 Family of so ancient Nobility, and from whom so many
 Hero's have proceeded to bless and serve their King and 15
 Country, that all Ages and all Nations mention 'em even
 with Adoration. My self have been in this our Age an
 Eye and Ear-witness, with what Transports of Joy, with
 what unusual Respect and Ceremony, above what we pay to
 Mankind, the very Name of the Great Howards of Norfolk 20

2. Henry Howard] seventh Duke of Norfolk (1655-1701).
 From 1678 until 1684 he was styled Earl of Arundel, but
 he was summoned to parliament as Baron Mowbray on 27
 January 1679. DNB. Consistent with her political
 purposes, Behn dedicated the play to a protestant
 royalist. Henry Howard had abandoned the Roman
 Catholicism of his family for the Church of England
 when he had publicly taken the sacrament. It is in
 this dedication that Behn speaks of being brought up
 with the praises of the Howards and of seeing them
 praised by foreign crowds.

and Arundel, have been celebrated on Forein Shores! And
 when any one of your Illustrious Family have pass'd the
 Streets, the People throng'd to praise and bless him,
 as soon as his Name has been made known to the glad
 Croud. This I have seen with a Joy that became a true 25
 English heart, (who truly venerate its brave
 Countrymen) and joyn'd my dutiful Respects and Praises
 with the most devout; but never had the happiness yet
 of any opportunity to express particularly that
 Admiration I have and ever had for your Lordship and 30
 your Great Family. Still, I say, I did admire you,
 still I wisht and pray'd for you; 'twas all I cou'd or
 durst: But as my Esteem for your Lordship dayly
 increas'd with my Judgment, so nothing cou'd bring it
 to a more absolute height and perfection, than to observe 35
 in these troublesome times, this Age of Lying,
 Peaching, and Swearing, with what noble Prudence, what
 steadiness of Mind, what Loyalty and Conduct you have
 evaded the Snare, that 'twas to be fear'd was laid for
 all the Good, the Brave, and Loyal, for all that truly 40
 lov'd our best of Kings and this distracted Country. A
 thousand times I have wept for fear that Impudence and
 Malice wou'd extend so far as to stain your Noble and

37. Peaching] to give incriminating evidence
 against, inform against. (Unless the otherwise
 specified, all subsequent definitions are from the
 OED).

ever-Loyal Family with its unavoidable Imputations; and
 as often for joy, to see how undauntedly both the 45
 Illustrious Duke your Father, and your self, stem'd the
 raging Torrent that threatened, with yours, the ruine
 of the King and Kingdom; all which had not power to
 shake your Constancy or Loyalty: for which, may Heaven
 and Earth reward and bless you; the noble Examples to 50
 thousands of failing hearts, who from so great a
 President of Loyalty, became confirm'd. May Heaven and
 Earth bless you for your pious and resolute bravery of
 Mind, and heroick Honesty, when you cry'd, Not guilty;
 that you durst, like your great self, speak 55
 Conscientious Truths in a Juncto so vitious, when Truth
 and Innocence was criminal: and I doubt not but the

54. Not guilty] In consequence of the false
 information of Titus Oates a warrant was issued by the
 lord chief justice, at the instance of the speaker for
 the apprehension of William Howard, Viscount Stafford
 (1614-1680) and four other Catholic lords. At his
 trial, Dugdale, Oates, and Tuberville all bore false
 witness against him. Oates declared that he had
 delivered a commission to him from the pope as
 paymaster-general of the army which "was to be raised
 in promoting the Catholic interest" (State Trials,
 vii. 1348). Stafford vainly protested his innocence.
 He was sentenced to be hanged, drawn, and quartered.
 The voting was fifty-five to thirty-one and among those
 who voted against him were all the lords of his own
 family except Henry Howard of Arundel.

56. in a juncto so vitious] at such an evil time, at
 such a corrupt moment; also an erroneous form of junta.
 (The form "juncto" was very common down to 1700.) The
 most popular meaning is a body of men who have combined
 for a common political purpose. Comb. - as junto lord,
 one of the Whig associations in Queen Anne's time.

Soul of that great Sufferer bows down from Heaven in
 gratitude for that noble service done it. All these
 and a thousand marks you give of dayly growing 60
 Greatness; every day produces to those like me, curious
 to learn the Story of your Life and Actions, something
 that even adds a Lustre to your great Name, which one
 wou'd think cou'd be made no more splendid: some new
 Goodness, some new act of Loyalty or Courage, comes out 65
 to cheer the World and those that admire you. Nor
 wou'd I be the last of those that dayly congratulate
 and celebrate your rising Glory; nor durst I any other
 way approach you with it, but this humble one, which
 carries some Excuse along with it. 70

Proud of the opportunity then, I most humbly beg
 your Lordships Patronage of a Comedy, which has nothing
 to defend it, but the Honour it begs; and nothing to
 deserve that Honour, but its being in every part true
 Tory! Loyal all-over! except one Knave, which I hope 75
 no body will take to himself; or if he do, I must e'en

58. that great Sufferer] Stafford declared that all
 he had done was to procure liberty of conscience for
 Roman Catholics. Although Behn sees Stafford rewarded
 with eternal salvation, Protestant pamphlets hailed him
 from the infernal regions to declare that his papal
 dispensation to lie for the interest of the church had
 done him no good. After his death the press teemed
 with virulent attacks on his religion. In one
 pamphlet, "The Pope's Letter to the Lords in the Tower,
 concerning the Death of the Late Lord Stafford," the
 Pope says he will canonize him at half fees." Another
 says that for his lies he will be dignified with the
 title Saint Stafford.

say, with Hamlet,

--Then let the stricken Deer go weep--

It has the luck to be well receiv'd in the Town; which
(not from my Vanity) pleases me, but that thereby I
find Honesty begins to come in fashion again, when 80
Loyalty is approv'd, and Whigism becomes a Jest
where'er tis met with. And no doubt on't, so long as
the Royal Cause has such Patrons as your Lordship, such
vigorous and noble Supporters, his Majesty will be
great, secure and quiet, the Nation flourishing and 85
happy, and seditious Fools and Knaves that have so long
disturb'd the Peace and Tranquility of the World, will
become the business and sport of Comedy, and at last
the scorn of that Rabble that fondly and blindly
worshipt 'em; and whom nothing can so well convince as 90
plain Demonstration, which is ever more powerful and
prevailent than Precept, or even Preaching it self. If
this have edifi'd effectual, 'tis all I wish; and that
your Lordship will be pleas'd to accept the humble

77. --Then let the stricken Deer go weep--] Hamlet
III. ii. Lines spoken by Hamlet in his moment of
triumph after King Claudius reacts guiltily to the
players' tragedy.

93. edifi'd effectual] Many adverbs which now must
end in -ly did not require the inflection in early
Modern English. The works of Shakespeare furnish
numerous examples; "grievous sick," "indifferent cold,"
"wondrous strange," and "passing fair." Thomas Pyles,
The Origins and Development of the English Language
(Harcourt Brace: New York) pp. 184-85.

Offering, is all I beg, and the greatest Glory I care
shou'd be done.

95

MY LORD,

Your Lordships most Humble
and most Obedient Servant,

A. BEHN

100

THE
PROLOGUE

Written by Mr. Otway.

SPOKEN by Mrs. BARRY

How vain have prov'd the Labours of the Stage, 5
In striving to reclaim a vitious Age!
Poets may write the Mischief to impeach,
You care as little what the Poets teach,
As you regard at Church what Parsons preach.
But where such Follies and such Vices reign, 10
What honest Pen has patience to refrain?
At Church, in Pews, ye most devoutly snore,
And here, got dully drunk, ye come to roar;
Ye go to Church to glout, and Ogle there,
And come to meet more lewd convenient here: 15
With equal Zeal ye honour either place,
And run so very evenly your Race,
Y' improve in Wit just as you do in Grace.
It must be so, some Daemon has possest
Our Land, and we have never since been blest. 20
Y' have seen it all, or heard of its Renown,

14. glout] To stare at; to make eyes at; cf. Orrey's Guzman (1679) IV. "Guzman glouts at her, sighs, and folds his arms."

15. Convenient] a mistress; concubine.

19. Daemon] a malignant spirit or devil.
 Throughout, a reference to Titus Oates.

In reverend shape it stalk'd about the Town,

Six Yeoman tall attending on its frown.

Sometimes with humble note and zealous lore,

'Twou'd play the Apostolick Function o'er:

25

But, Heav'n have mercy on us when it swore.

When'er it swore, to prove the Oaths were true,

Out of its mouth at random Halters flew

Round some unwary neck, by Magick thrown,

Though still the cunning Devil sav'd its own:

30

For when the Incantment could no longer last,

The subtile Pug, most dexterously uncast,

Left awful form for one more seeming pious,

And in a moment vary'd to defie us:

22. in reverend shape] Oates joined the Catholic Church in 1677 and went for a time to the English Jesuit seminary in Spain. Later he claimed to have been awarded a degree of Doctor of Divinity at Salamanca University, but this was entirely fictitious. However, he wore his ill-gotten doctor's robes with an air.

23. Six Yeomen] During the zenith of his career, after giving evidence against Coleman, Oates was comfortably housed and in the receipt of a handsome weekly allowance with a special posse of officers and attendants. After Oates accused the Queen of corresponding with the Jesuits and of planning to kill the King, he was placed by Charles under a special guard. Oates knowing he had overstepped the mark, played the part of the martyr encircled by the forces of evil. He complained that he had been refused pen, ink, and paper; his father and friends had been denied access to him; and the Yeomen of the Guard had smoked in his chamber.

32. Pug] imp, dwarf, demon. The Tories often said that the Whigs were descended from the Devil or his descendent, Oates.

From silken Doctor, home-spun Ananias 35
Left the lewd Court, and did in City fix,
Where still by its old Arts it plays new Tricks,
And fills the heads of Fools with Politicks.
This Daemon lately drew in many a Guest,
To part with zealous Guinny for--no Feast. 40
Who, but the most incorrigible Fops,
For ever doom'd in dismal Cells, call'd Shops,
To cheat and damn themselves to get their Livings,
Wou'd lay sweet Money out in Sham-Thanksgivings?
Sham-Plots you may have paid for o'er and o'er; 45
But who ere paid for a Sham-Treat before?
Had you not better sent your Offerings all,

35. Ananias] In the Old Testament, Ananias and his wife lied about the amount of their gifts to the church at Jerusalem and were struck dead. The Prologue is referring to Oates' protean adaptability. Ananias is also the name of the man struck dead for lying to Peter (Acts 5. 1-6); figuratively, a liar.

40. Guinny for--no Feast] The Duke of York, having been invited to dine with the Artillery Company at Merchant's Tailors Hall, on 21 April 1682, an opposition dinner was planned by the Shaftesbury party, to be held at Haberdasher's Hall, and tickets were issued at one guinea each for the purpose, as it was declared, of commemorating the providential escape of the nation from the hellish designs of the papists. The King, however, issued an order forbidding the meeting as an illegal one.

Hither to us, than Sequestrators Hall?

I being your Steward, Justice had been done ye;

I cou'd have entertain'd you worth your Money.

50

48. Sequestrators Hall] Probably a reference to Goldsmith's Hall where the Committee for Compounding enforced a system, inaugurated in 1644, whereby all those of royalist inclinations, even if they had not taken up arms, were obliged to compound for their estates. The owner had to pay fines varying from two-thirds to one-tenth of the value. Not until the whole of the fine was paid was the owner free from the threat of sequestration. Sequestration struck at the basis of the social power and prestige of those-most especially the Catholics-who had supported the King. Personal estates were sold and revenues were paid to the treasurer of war at Guildhall. Goldsmith Hall played the part of bailiff in general foreclosures. Christopher Hill, Puritanism and Revolution (London: Secker & Warburg, 1958), pp. 158-167.

49. Steward] a peer whose nominal duty is to control the King's household above stairs and to preside at the Board of the Green Cloth. One who is charged with arrangements for an annual dinner. As a Tory playwright, Otway may have been speaking as a supporter of Charles Stuart, the King of England.

ACTORS NAMES.

Mr. Nokes, Sir Sir Timothy Treat-all,
An old seditious Knight that
keeps open house for
Commonwealthsmen and true
blue Protestants.--He is
Uncle to Tom Wilding.

Mr. Betterton, Tom Wilding,
A Tory.--His discarded Nephew.

Mr. Lee, Sir Anthony Meriwill,
An old Tory Knight of
Devonshire.

Mr. Williams, Sir Charles Meriwill,
His Nephew, a Tory also, in
love with Lady Galliard,
and Friend to Wilding.

Mr. Boman, Dresswell,
A young Gentleman, Friend
to Wilding.

Mr. Jevon, Fopington,
A Hanger on on Wilding.

Jervice,
Man to Sir Timothy.

Footmen, Musick, &c.

Mrs. Barry Lady Galliard,
A rich City-Widow in love
with Wilding.

Mrs. Butler, Charlot,
The City-Heiress, in love
with Wilding.

Mrs. Corror, Diana,
Mistriss to Wilding,
and kept by him.

Mrs. Norice, Mrs. Clacket,
A City-Bawd & Puritan.

Mrs. Lee, Mrs. Closet,
Woman to La. Galliard.

SCENE, Within the Walls of London.

ACT the First

[I.i] SCENE the FIRST. The Street.

Enter SIR TIMOTHY TREAT-ALL, followed by TOM
WILDING, bare, SIR CHARLES MERIWILL, FOPINGTON,
and FOOTMAN with a Cloak.

SIR TIMOTHY. Trouble me no more: for I am resolv'd,
deaf and obdurate, d'see, and so forth.

WILDING. I beseech ye, Uncle, hear me.

SIR TIMOTHY. No.

WILDING. Dear Uncle--

5

SIR TIMOTHY. No.

WILDING. You will be mortifi'd--

SIR TIMOTHY. No.

WILDING. At least hear me out, Sir.

SIR TIMOTHY. No, I have heard you out too often, Sir, 10
till you have talkt me out of many a fair thousand;
have had ye out of all the Bayliffs, Serjeants, and
Constables clutches about Town, Sir; have brought
ye out of all the Surgeons, Apothecaries, and Pocky
Doctors hands, that ever pretended to cure 15
incurable Diseases; and have crost ye out of the

12. Bayliffs] those charged with public
administrative authority in a certain district;
formerly applied to the King's officers, generally
including sheriffs; those who execute writs and
processes and arrests.

[I.i.]

Books of all the Mercers, Silk-men, Exchange-men,
 Taylors, Shoemakers, and Semstrisses; with all the
 rest of the unconscionable City-tribe of the long
 Bill, that had but Faith enough to trust, and 20
 thought me Fool enough to pay.

SIR CHARLES. But, Sir, consider, he's your own Flesh
 and Bloud.

SIR TIMOTHY. That's more than I'll swear.

SIR CHARLES. Your onely Heir. 25

SIR TIMOTHY. That's more than you or any of his wise
 Associates can tell, Sir.

SIR CHARLES. Why his wise Associates? have you any
 exception to the Company he keeps? This reflects
 on me and young Dresswell, Sir, men both of 30
 Birth and Fortune.

SIR TIMOTHY. Why good Sir Charles Meriwell, let me
 tell you, since you'll have it out, That you and
 young Dresswell are able to debauch, destroy and
 confound all the young imitating Fops in Town. 35

SIR CHARLES. How, Sir!

SIR TIMOTHY. Nay, never huff, Sir; for I have six
 thousand pound a year and value no man: Neither do
 I speak so much for your particular, as for the

17. exchange men] shopkeepers at the Exchange
 arcade of shops in the Strand.

[I.1]

Company you keep, such Tarmagant Tories as these, 40
 [To FOPINGTON.] who are the very Vermine of a young
 Heir, and for one Tickling give him a thousand
 Bites.

FOPINGTON. Death! meaning me, Sir?

SIR TIMOTHY. Yes, you, Sir. Nay, never stare, Sir; I 45
 fear you not: no mans hectoring signifies this--
 in the City, but the Constables; no body dares be
 sawcy here, except it be in the Kings name.

SIR CHARLES. Sir, I confess he was to blame.

SIR TIMOTHY. Sir Charles, thanks to Heaven, you may 50
 be lewd, you have a plentiful Estate, may whore,
 drink, game, and play the Devil; your Uncle Sir
Anthony Meriwill intends to give you all his
 Estate too: But for such Sparks as this, and my
 Fop in fashion here, why with what Face, 55
 Conscience, or Religion, can they be lewd and
 vitious, keep their Wenches, Coaches, rich
 Liveries, and so forth, who live upon Charity, and
 the Sins of the Nation?

SIR CHARLES. If he have Youthful Vices, he has Vertues 60
 too.

SIR TIMOTHY. Yes, he had; but I know not, you have
 bewicht him amongst ye (Weeping.) Before he
 fell to Toryism, he was a sober civil Youth, and had

40. Tarmagant] Termagant. Savage, overbearing,
 and brawling.

[I.i]

some Religion in him, wou'd read ye Prayers night 65
 and morning with a laudable voice, and cry Amen to
 'em; twou'd have done ones heart good to have heard
 him:--Wore decent Cloaths; was drunk but upon
 Fasting-nights, and swore but on Sundays and
 Holy-days: and then I had hopes of him. (Still 70
weeping.)

WILDING. Aye, Heaven forgive me.

SIR CHARLES. But, Sir, he's now become a new Man, is
 casting off all his Women, is drunk not above five
 or six times a week, swears not above once in a
 quarter of an hour, nor has not gam'd this two 75
 days.--

SIR TIMOTHY. 'Twas because the Devil was in's Pocket
 then.

SIR CHARLES. --Begins to take up at Coffee-houses,
 talks gravely in the City, speaks scandalously of 80
 the Government, and rails most abominably against
 the Pope and the French King.

SIR TIMOTHY. Aye, aye, this shall not wheedle me out
 of one English Guinny; and so I told him yesterday.

WILDING. You did so, Sir. 85

SIR TIMOTHY. Yes; by a good token you were witty upon
 me, and swore I lov'd and honour'd the King nowhere
 but on his Coin.

SIR CHARLES. Is it possible, Sir?

WILDING. God forgive me, Sir; I confess I was a little 90

[I.i]

overtaken.

SIR TIMOTHY. Aye, so it shou^d seem: for he mistook
his own Chamber, and went to bed to my Maids.

SIR CHARLES. How! to bed to your Maids! Sure, Sir,
'tis scandal on him.

95

SIR TIMOTHY. No, no, he makes his brags on^t, Sir. Oh
that crying sin of Boasting! Well fare, I say, the
days of old Oliver; he by a wholesome Act, made it
death to boast; so that then a man might whore his
heart out, and no body the wiser.

100

99. made it death to boast] Commenting on this line and on a similar one in The Roundheads, V.ii, Montague Summers, says that Cromwell's parliament passed Draconian laws punishing acts such as fornication and adultery with death. Summers cites Mercurius Politicus, no. 168, September 1653, which he says "records the exexcution of an old man of eighty-nine who was found guilty at Monmouth assize with a woman over sixty." The Long Parliament did make a beginning in reforming manners by acts enjoining the stricter observance of the Sabbath, by punishing swearing with greater severity and by making adultery a capital offence. But Firth insists that it steadily refused to convict persons charged with adultery and that "it is doubtful whether the capital penalty was ever actually inflicted." [Charles Firth, Oliver Cromwell (London: Oxford University Press, 1900), p. 344.] Indeed, as Maurice Ashley points out, the Protector was anything but unjust. "In 1654, Cromwell gave orders that over sixty persons imprisoned for a variety of crimes punishable by death be released and transported to the colonies." Five years earlier he had said that "the law as it is now constituted serves to maintain the lawyers and to encourage the rich to oppress the poor." The Greatness of Oliver Cromwell (London: Collier Books, 1957), p. 288.

[I.1]

SIR CHARLES. Right, Sir, and then the men pass'd for
sober religious persons, and the women for as
demure Saints--

103. Saints] One reason why many of Cromwell's troopers fought superbly was that they believed they were fighting the Lord's battles, Many of their chaplains stood on the extreme left wing of Puritanism, and instilled in them a faith that the overthrow of tyranny in church and state was only the first stage in the unfolding of God's great purpose for England. They saw themselves as the shock troops of a second chosen people, and their goal was the New Jerusalem--the progressive realization of the Kingdom of God on earth. The preachers of the sects and of the more Independent congregations taught them that God was gathering His saints, that this was the beginning of those last times that the scriptural prophets had foretold, when the triumph of God's people would pave the way for Christ's kingdom on earth. For them the unfolding of the millenium had begun. The idea of the millenium took on a cruder color in some of the sects, especially after the execution of Charles I and the establishment of the Commonwealth. Partly as an expression of frustration at the small benefits that Parliament's victory had brought to the unprivileged orders of society, a group called the Fifth Monarchy men arose, and their temper was militant and aggressive. Their main belief was that the day foretold for the destruction of the Beast (i.e. Antichrist) was at hand. It was for them to fulfill the prophecy that "the saints of the most High shall take the kingdom, the possess the kingdom forever" (Daniel vii: 18). Their task was to "overturn" in order to prepare the land for the Fifth Monarchy, the reign of Christ Himself. [Ivan Roots, Cromwell: A Profile (New York: Hill and Wang, 1973), pp. 52-57.] It was this militant group that coerced the purging of the Rump Parliament and brought the King to trial in 1649. H.N. Brailsford says that "in the seventeenth century this despotism of party was something new, and down to our day, remains the unique specimen of its kind." The Levellers and the Revolution, (Stanford: Cresset Press), pp. 231-232. The term "saints" came into derisive use by many Tory satirists, chief among whom was John Dryden. cf. The Medal.

[I.1]

SIR TIMOTHY. Aye, then there was no scandal; but now
 they do not onely boast what they do, but what 105
 they do not.

WILDING. I'll take care that fault shall be mended,
 Sir.

SIR TIMOTHY. Aye, so will I, if Poverty have any feats
 of Mortification; and so farewell to you, Sir. 110

(Going.)

WILDING. Stay, Sir, are you resolved to be so cruel
 then, and ruine all my Fortunes now depending?

SIR TIMOTHY. Most religiously--

WILDING. You are?

SIR TIMOTHY. I am. 115

WILDING. Death, I'll rob.

SIR TIMOTHY. Do and be hang'd.

WILDING. Nay, I'll turn Papist.

SIR TIMOTHY. Do and be damn'd.

SIR CHARLES. Bless me, Sir, what a scandal would that 120
 be to the Family of the Treat-alls!

SIR TIMOTHY. Hum! I had rather indeed he turn'd Turk
 or Jew, for his own sake; but as for scandalizing
 me, I defie it: my Integrity has been known ever

[1.1]

since Forty One; I bought three thousand a year in 125
 Bishops Lands, as 'tis well known, and lost it at
 the Kings return; for which I'm honour'd by the
 City. But for his farther satisfaction,
 consolation, and distruction, know, That I Sir
Timothy Treat-all, Knight and Alderman, do 130
 think my self young enough to marry, d'ye see, and
 will wipe your Nose with a Son and Heir of my own
 begetting, and so forth. (Going away.)

WILDING. Death! marry!

SIR CHARLES. Patience, dear Tom, or thou't spoil all. 135

WILDING. Damn him, I've lost all Patience, and can
 dissemble no longer, though I lose all,--Very good,
 Sir; heark ye, I hope she's young and handsome; or
 if she be not, amongst the numerous lusty-stomacht

125. Forty One] The year of the Grand Remonstrance and agitation over the suppression of Episcopacy. The Grand Remonstrance demanded that the King's Councillors be persons trusted by Parliament and that there be a parliamentary reformation of the Church. See G. M. Trevelyan, History of England (New York: Doubleday, 1945), p. 183.

125. bought Bishops Lands] In 1647, The Long Parliament yielded to the temptation of meeting its great financial difficulties by the too facile expedient of attacks upon the property of its late opponents in the field. Fines on "malignants," as the defeated party was called, forced some of them to sell parts of their estates to the victors of the hour, often to war-profiteers of lower social standing than themselves. The more thorough-going Cromwellians, mostly army officers, who invested their pay and gains in buying up Church or Crown land cheap, lost it when it was resumed at the Restoration. See Trevelyan, p. 200.

[I.1]

Whigs that dayly nose your publick Dinners, some 140
 may be found that either for Money, Charity, or
 Gratitude, may requite your Treats. You keep open
 house to all the Party, not for Mirth, Generosity,
 or good Nature, but for Roguery. You cram the
 Brethren, the pious City-Gluttons, with good Cheer, 145
 good Wine, and Rebellion in abundance, gormandizing
 all Comers and Goers, of all Sexes, Sorts, Opinions,
 and Religions, young half-witted Fops, hotheaded
 Fools, and Malecontents: You guttle and fawn on all,
 and all in hopes of debauching the Kings Liege-people 150
 into Commonwealths-men; and rather than lose a
 Convert, you'll pimp for him. These are your nightly
 Debauches.--Nay, rather than you shall want it, I'll
 Cuckold you my self in pure Revenge.

SIR TIMOTHY. How! Cuckold his own natural Uncle! 155

SIR CHARLES. Oh, he cannot be so prophane.

WILDING. Prophane! why he deni'd but now the having
 any share in me; and therefore 'tis lawful. I am

144. the Brethren] fellow members of guilds, corporations or orders; hence by extension, one of the same profession, trade, society, or order. The official titles of certain members of livery companies. Also, the adopted title or common appellation of some modern dissenting sects.

149. guttle] to flatter or toady.

151. Commonwealths-men] Those dedicated to the republican government in England between the execution of Charles I in 1649 and the Restoration in 1660.

[I.1]

to live by my wits, you say, and your old rich
 good-natur'd Cuckold is as sure a Revenue to a 160
 handsome young Cadet, as a thousand pound a
 year. Your tolerable face and shape is an Estate in
 the City, and a better Bank than your Six per Cent.
 at any time.

SIR TIMOTHY. Well, Sir, since Nature has furnisht you 165
 so well, you need but up and ride, show and be
 rich; and so your Servant, witty Mr. Wilding.

Goes out, he looks after him.

SIR CHARLES. [Aside.] Whilst I am labouring anothers
 good, I quite neglect my own. This cursed, proud,
 disdainful Lady Galliard, is ever in my head; 170
 she's now at Church, I'm sure, not for Devotion,
 but to shew her Charms, and throw her Darts amongst
 the gazing Crowd, and grows more vain by Conquest.
 I'm near the Church, and must step in, though it
 cost me a new Wound. (WILDING stands pausing.) 175

WILDING. I am resolv'd--Well, dear Charles, let's sup
 together to night, and contrive some way to be
 reveng'd of this wicked Uncle of mine. I must
 leave thee now, for I have an assignation here at

161. Cadet] a younger son or brother who entered
 the army to find a career; one who bore arms in hope of
 a commission.

168. Although the first and second editions do not
 indicate that Charles' speech is an aside, the nature
 of the speech suggests that the playwright intended
 one.

[I.1]

Church.

180

SIR CHARLES. Hah! at Church!

WILDING. Aye, Charles, with the dearest she-Saint,
and I hope sinner.

SIR CHARLES. What at Church? Pox, I shall be
discovered now in my Amours. That's an odde place 185
for Love-Intrigues.

WILDING. Oh, I am to pass for a sober discreet person
to the Relations; but for my Mistriss, she's made
of no such sanctified Materials; she is a Widow,
Charles, young, rich, and beautiful. 190

SIR CHARLES. [Aside.] Hah! if this should prove my
Widow now!

WILDING. And though at her own dispose, yet is much
govern'd by Honour, and a rigid Mother, who is ever
preaching to her against the Vices of Youth, and 195
t'other end of the Town Sparks; dreads nothing so

196. t'other end of the Town Sparks] young men of
foppish character who affected smartness in dress and
manner; in Wycherley's plays, the other end of town is
associated with the innocent liberty of air that
affects women with an aversion for the country. The
phrase seems to have been consistently used in a
pejorative sense to refer to an area of town where less
privileged people lived, as opposed to the Court.
K.H.D. Haley seems to be making this distinction when
in discussing the moment Charles II welcomed his exiled
brother back to England in 1679. "He instructed the
Lord Mayor that within the City there were to be no
demonstrations of joy, whether because he feared there
might be none, or because he feared they might lead to
disorder; but 'at this end of the town,' that is, at the
Whitehall end, the bells rang and the bonfires were

[I.i]

much as her Daughters marrying a villanous Tory:
 So the young one is forc'd to dissemble Religion,
 the best Mask to hide a kind Mistriss in.

SIR CHARLES. [Aside.] This must be my Lady 200
Galliard.

WILDING. There is at present some ill understanding
 between us; some damn'd Honourable Fop lays siege
 to her, which has made me ill received; and I
 having a new Intrigue elsewhere, return her cold 205
 disdain, but now and then she crosses my Heart too
 violently to resist her. In one of these hot fits
 I now am, and must find some occasion to speak to
 her.

SIR CHARLES. By Heaven, it must be she!--I am studying 210
 now, amongst all our she-Acquaintance, who this
 shou'd be.

WILDING. Oh, this is of quality to be conceal'd: but
 the dearest loveliest Hypocrite, white as Lillies,
 smooth as Rushes, and plump as Grapes after 215
 showers, haughty her Meen, her Eyes full of
 disdain, and yet bewitching sweet; but when she
 loves, soft, witty, wanton, all that charms a
 Soul, and but for now and then a fit of Honour!

said to be numerous, underlying the cleavage between
 Court and City which was threatening to develop"
The First Earl of Shaftesbury (Oxford: Clarendon
 Press, 1968), pp. 565-66.

[I.1]

Oh, damn the Nonsense, wou'd be all my own. 220

SIR CHARLES. [Aside.] 'Tis she, by Heaven!----

Methinks this Widow shou'd prove a good Fortune to
you, as things now stand between you and your
Uncle.

WILDING. Ah, Charles, but I am otherways dispos'd of. 225

There is the most charming young thing in nature
fallen in love with this person of mine, a rich
City-Heiress, Charles; I have her in possession.

SIR CHARLES. How can you love two at once? I've been
as wild, and as extravagant, as Youth and Wealth 230
cou'd render me; but ne'er arriv'd to that degree
of Lewdness, to deal my Heart about: my Hours I
might, but Love should be intire.

WILDING. Ah, Charles, two such bewitching Faces wou'd
give thy Heart the lye:--But Love divides us, and I 235
must into Church. Adieu till night.

SIR CHARLES. And I must follow to resolve my heart in
what it dreads to learn. Here, my Cloak. (Takes
his Cloak from his man, and puts it on.) Hah,
Church is done! See, they are coming forth! 240

Enter People cross the Stage, as from
Church; amongst 'em SIR ANTHONY MERIWILL,
follow'd by SIR TIMOTHY TREAT-ALL.

Hah, my Uncle! He must not see me here. (Throws his
Cloak over his face.) 245

SIR TIMOTHY. What my old Friend and Acquaintance, Sir

[I.1]

Anthony Meriwill!SIR ANTHONY. Sir Timothy Treat-all!SIR TIMOTHY. Whe! How long have you been in Town,
Sir?

250

SIR ANTHONY. About three days, Sir.

SIR TIMOTHY. Three days and never came to dine with
me! 'tis unpardonable! What, you keep close to
the Church, I see: You are for the Surplice still,
old Orthodox you: the Times cannot mend you, I see. 255

SIR ANTHONY. No, nor shall they mar me, Sir.

SIR CHARLES. [Aside.] They are discoursing; I'll
pass by.Exit SIR CHARLES.

SIR ANTHONY. As I take it, you came from Church too.

SIR TIMOTHY. Aye, needs must, when the Devil drives. 260
I go to save my Bacon, as they say, once a month

254. surplice] The dislike of the Puritans for surplices is frequently mentioned in the plays of the earlier seventeenth-century and is evident as late as 1660. See a Brief Character of The Low-Countries, pp. 42-3, where the Dutch are said to hate the very name of King more than a nonconformist a surplice.

261. once a month] In order to overcome the severe deprivations imposed upon dissenters by the Clarendon Code a certain number of men, who were not members of the established Church, had adopted the habit of occasionally making their communion at the parish churches in order to qualify for office. Some did it because they liked it, others because failure to do so cut them off from hopes of promotion or of office. John Moorman, A History of the Church in England (New York: Morehouse-Barlow, 1954), p. 195.

[I.i]

and that too, after the Porrage is serv'd up.

SIR ANTHONY. Those that made it, Sir, are wiser than
 we. For my part, I love good wholesome Doctrine,
 that teaches Obedience to my King and Superiours, 265
 without railing at the Government, and quoting
 Scripture for Sedition, Mutiny, and Rebellion. Why
 here was a jolly Fellow this morning made a notable
 Sermon. By George, our Country-Vicars are meer
 Scholars to your Gentlemen Town-Parsons! Hah, how 270
 he handled the Text, and run Divisions upon't!
 'twou'd make a man sin with moderation, to hear how
 he claw'd away the Vices of the Town, Whoring,
 Drinking, and Conventicling, with the rest of the
 deadly number. 275

SIR TIMOTHY. Good lack! an he were so good at Whoring
 and Drinking, you'd best carry your Nephew, Sir
Charles Meriwill, to Church; he wants a little
 Documentizing that way.

262. Porrage] Porridge. A contemptuous name
 given by dissenters to the Book of Common Prayer;
 unsubstantial stuff, long-winded sermons.

271. run divisions on it] a reference to the
 manner in which Puritan preachers amplified and
 enlarged the structures of their sermons.

274. Conventicling] A meeting of Protestant
 nonconformists or dissenters from the Church of England
 for religious worship during the period when such
 meetings were prohibited by law.

270. Documentizing] teaching, instructing, giving
 a lesson to.

[I.1]

SIR ANTHONY. Hum! You keep your old wont still; a man 280
 can begin no discourse to you, be it of Prester
John, but you still conclude with my Nephew.

SIR TIMOTHY. Good Lord! Sir Anthony, you need not be
 so purty; what I say, is the Discourse of the whole
 City, how lavishly you let him live, and give ill 285
 Examples to all young Heirs.

SIR ANTHONY. The City! the City's a grumbling, lying,
 dissatisfi'd City, and no wise or honest man
 regards what it says. Do you, or any of the City,
 stand bound to his Scrivener or Taylor? He spends 290
 what I allow him, Sir, his own; and you're a Fool
 or Knave, chuse ye whether, to concern your self.

SIR TIMOTHY. Good lack! I speak but what wiser men
 discourse.

SIR ANTHONY. Wiser men! wiser Coxcombs. What, they 295
 wou'd have me train my Nephew up, a hopeful Youth,
 to keep a Merchants Book, or send him to chop
 Logick in a University, and have him return an
 errant learned Ass, to simper, and look demure, and

281. Prester John] The name given in the Middle
 Ages to an alleged Christian priest and King,
 originally supposed to reign in the extreme Orient
 beyond Persia and Armenia, but from the 15th century
 generally identified with the King of Ethiopia or
 Abyssinia. During the seventeenth century, the name
 Prester John was often used to refer to a Presbyterian
 priest.

284. purty] pertinacious.

[I.1]

start at Oaths and Wenches, whilst I fell his 300
 Woods, and grant Leases; and lastly, to make good
 what I have cozen'd him of, force him to marry Mrs.
Crump, the ill-favour'd Daughter of some Right
 Worshipful.--A Pox of all such Guardians.

SIR TIMOTHY. Do, countenance Sin and Expenses, do. 305

SIR ANTHONY. What sin, what expences? He wears good
 Cloaths, why Trades-men get the more by him; he
 keeps his Coach, 'tis for his ease; a Mistriss,
 'tis for his pleasure; he games, 'tis for his
 diversion: And where's the harm of this? is there 310
 ought else you can accuse him with?

SIR TIMOTHY. Yes;---[Aside.] a Pox upon him, he's my
 Rival too.---Why then I'll tell you, Sir, he loves
 a lady.

SIR ANTHONY. If that be a sin, Heaven help the 315
 Wicked!

SIR TIMOTHY. But I mean honourably.--

SIR ANTHONY. Honourably! Why do you know any
 Infirmary in him, why he shou'd not marry? (Angrily.)

SIR TIMOTHY. Not I, Sir. 320

SIR ANTHONY. Not you, Sir? why then you're an Ass,
 Sir.--But is the Lady young and handsome?

SIR TIMOTHY. Aye, and rich too, Sir.

SIR ANTHONY. No matter for Money, so she love the Boy.

SIR TIMOTHY. Love him! no, Sir, she neither does, nor 325

[I.1]

shall love him.

SIR ANTHONY. How, Sir, nor shall love him! By George,
but she shall, and lie with him too, if I please,
Sir.

SIR TIMOTHY. How! Sir, lie with a rich City-widow, and 330
a Lady, and to be married to a fine Reverend old
Gentleman within a day or two?

SIR ANTHONY. His name, Sir, his name; I'll dispatch
him presently. (Offers to Draw.)

SIR TIMOTHY. How, Sir, dispatch him!--Your Servant, 335
Sir. (Offers to go.)

SIR ANTHONY. Hold, Sir! by this abrupt departure, I
fancy you the Boy's Rival: Come, draw. (Draws.)

SIR TIMOTHY. How, draw, Sir!

SIR ANTHONY. Aye draw, Sir: Not my Nephew have the 340
Widow!

SIR TIMOTHY. With all my soul, Sir; I love and honour
your Nephew. I his Rival! alas, Sir, I'm not so
fond of Cuckoldom. Pray, Sir, let me see you and
Sir Charles at my house, I may serve him in this 345
business: and so I take my leave, Sir.---- [Aside.]

346. Although the first and second editions do not indicate that Sir Timothy's comment is an aside, the nature of the speech suggests that the playwright intended one.

[I.1]

Draw quoth a! a Pox upon him for an old Tory-
rory.

Exit SIR TIMOTHY.

Enter as from Church, LADY GALLIARD, CLOSET, and

FOOTMAN: WILDING passes carelessly by her, SIR
CHARLES MERIWILL following wrapt in his Cloak.

SIR ANTHONY. Who's here? Charles muffled in a Cloak,
peering after a woman?--My own Boy to a hair. 350
She's handsome too. I'll step aside: for I must
see the meaning on't. (Goes aside.)

LADY GALLIARD. Bless me! how unconcern'd he pass'd!

CLOSET. He bow'd low, Madam.

LADY GALLIARD. But 'twas in such a fashion, as exprest 355
Indifferency, much worse than Hate from Wilding.

CLOSET. Your Ladyship has us'd him ill of late; yet if
your Ladyship please, I'll call him back.

LADY GALLIARD. I'll die first.--Hah, he's going!--Yet
now I think on't, I have a Toy of his, which to 360
express my scorn, I'll give him back now:--this
Ring.

CLOSET. Shall I carry it, Madam?

LADY GALLIARD. You'll not express disdain enough in the

347. quoth a] indeed; literally, "says he!"
Spoken contemptuously.

347. Tory-rory] After 1680, sometimes abusively
associated with "Tory." Roaring, uproarious,
boisterous.

[I.1]

delivery; and you may call him back. (CLOSET goes 365
to WILDING.)

SIR CHARLES. [Aside.] By Heaven, she's fond of him.

WILDING. Oh, Mrs. Closet! is it you?--Madam, your
 Servant: By this disdain, I fear your Woman, Madam,
 has mistaken her Man. Wou'd your Ladyship speak
 with me? 370

LADY GALLIARD. Yes.----[Aside.] But what? the God of
 Love instruct me.

WILDING. Command me quickly, Madam: for I have
 business.

LADY GALLIARD. [Aside.] Nay, then I cannot be 375
 discreet in Love.

----Your business once was Love, nor had no idle
 hours

To throw away on any other thought.

You lov'd as if you'd had no other Faculties,
 As if you'd meant to gain eternal Bliss 380
 By that Devotion onely: And see how now you're
 chang'd.

WILDING. Not I, by Heaven; 'tis you are onely chang'd.

I thought you'd love me too, curse on the dull
 mistake;

But when I beg'd to reap the mighty Joy
 That Mutual Love affords, 385
 You turn'd me off for Honour,
 That nothing fram'd by some old sullen Maid,

[I.1]

That wanted Charms to kindle flames when young.

SIR ANTHONY. [Aside.] By George, he's i' th'
right.

SIR CHARLES. [Aside.] Death! can she hear this 390
Language?

LADY GALLIARD. How dare you name this to me any more?
Have you forgot my Fortune, and my Youth?
My Quality, and Fame?

WILDING. No, by Heaven, all these increase my Flame. 395

LADY GALLIARD. Perhaps they might, but yet I wonder
where

You got the boldness to approach me with it.

WILDING. Faith, Madam, from your own encouragement.

LADY GALLIARD. From mine! Heavens, what contempt is 400
this!

WILDING. When first I paid my Vows, (good Heaven
forgive me)

They were for Honour all;

But wiser you, thanks to your Mothers care too,

Knowing my Fortune an uncertain hope,

My Life of scandal, and my lewd Opinion, 405

Forbid my Wish that way: 'Twas kindly urg'd;

You cou'd not then forbid my Passion too,

Nor did I ever from your Lips or Eyes,

Receive the cruel sentence of my Death.

405. Opinion] reputation; Shirley, The Gamester
(1637), Act I: Barnicle Patience, "I mean you have the
opinion of a valiant gentleman."

[I.1]

SIR ANTHONY. Gad, a fine fellow this! 410

LADY GALLIARD. To save my Life, I wou'd not marry
thee.

WILDING. That's kindly said:

But to save mine, thou't do a kinder thing;

--I know thou wo't. 415

LADY GALLIARD. What, yield my Honour up!

And after find it sacrific'd anew,

And made the scorn of a triumphing Wife!

SIR ANTHONY. Gad, she's i' th' right too; a noble Girl

I'll warrant her. 420

LADY GALLIARD. But you disdain to satisfie those
fears;

And like a proud and haughty Conqueror,

Demand the Town, without the least Conditions.

SIR CHARLES. [Aside.] By Heaven, she yields apace.

SIR ANTHONY. Pox on't, wou'd I'd ne'er seen her; now 425

have I a Legend of small Cupids at Hot-cockles
in my heart.

426. a Legend of small Cupids at Hot-cockles in my heart] "Legend" is misused for "legion". Hot cockles is a rustic game in which one player lay face downwards, or knelt with his eyes covered, and being struck on the back by the others in turn, guessed who struck him. In The Plain Dealer, the Widow Blackacre warns her son Squire Jerry to avoid bawdy houses because he will "enfeeble his estate and body." Jerry complains that the Widow has not allowed him to "so much as come near his mother's maidens" or "so much as play hotcockles with them." Sir Anthony would seem to be describing the mischievous quality of his amorous feelings for the Widow.

[I.1]

WILDING. Now am I pawsing on that word Conditions.

Thou sayst thou wou'dst not have me marry thee;
That is, as if I lov'd thee for thy Eyes, 430

And put 'em out to hate thee:
Or like our Stage-smitten Youth, who fall in love
with a woman for Acting finely, and by taking her
off the Stage, deprive her of the onely Charm she
had, Then leave her to Ill Luck. 435

SIR ANTHONY. Gad, he's i' th' right again too! A rare
Fellow!

WILDING. For, Widow, know, hadst thou more Beauty, yet
not all of 'em were half so great a Charm as thy
not being mine. 440

SIR ANTHONY. Hum! How will he make that out now?

WILDING. The stealths of Love, the Midnight kind
admittance,
The gloomy Bed, the soft-breath'd murmuring
Passion;
Ah, who can guess at Joys thus snatcht by parcels!
The difficulty makes us always wishing, 445
Whilst on thy part, Fear still makes some
resistance;

And every Blessing seems a kind of Rape.

SIR ANTHONY. H'as don't!--A Divine Fellow this; just
of my Religion. I am studying now whether I was
never acquainted with his Mother. 450

LADY GALLIARD walks away.

[I.1]

WILDING follows.

LADY GALLIARD. Tempt me no more! what dull unwary

Flame

Possess me all this while! Confusion on thee,

(In Rage.)

And all the Charms that dwell upon thy Tongue.

Diseases ruine that bewitching form,

That with thy soft feign'd Vows debauched my Heart. 455

SIR CHARLES. [Aside.] Heavens! can I yet endure!

LADY GALLIARD. By all that's good, I'll marry

instantly;

Marry, and save my last stake, Honour, yet,

Or thou wilt rook me out of all at last.

WILDING. Marry! thou canst not do a better thing: 460

There are a thousand Matrimonial Fops,

Fine Fools of Fortune,

Good-natur'd Blockheads too, and that's a wonder.

LADY GALLIARD. That will be manag'd by a man of Wit.

WILDING. Right. 465

LADY GALLIARD. I have an eye upon a Friend of yours.

WILDING. A Friend of mine! then he must be my Cuckold.

SIR CHARLES. [Aside.] Very fine! can I endure yet
more?

LADY GALLIARD. Perhaps it is your Uncle. 470

WILDING. Hah, my Uncle! (SIR CHARLES makes up to 'em.)SIR ANTHONY. Hah, my Charles! why well said Charles,
he bore up briskly to her.

[I.1]

SIR CHARLES. Ah, Madam, may I presume to tell you--

SIR ANTHONY. Ah, Pox, that was stark naught! he begins 475

like a Fore-man o'th' Shop, to his Masters Daughter.

WILDING. How, Charles Meriwill acquainted with my
Widow!

SIR CHARLES. Why do you wear that scorn upon your face?

I've nought but honest meaning in my Passion; 480

Whilst him you favour, so prophanes your Beauties,

In scorn of Marriage and religious Rites,

Attempts the ruine of your sacred Honour.

LADY GALLIARD. [Aside.] Hah, Wilding, boast my
love! 485

SIR ANTHONY. The Devil take him, ny Nephew's quite
spoil'd! Why what a Pox has he to do with Honour
now?

LADY GALLIARD. Pray leave me, Sir.

WILDING. Damn it, since he knows all, I'll boldly own 490
my flame--You take a liberty I never gave you, Sir.

SIR CHARLES. How, this from thee! nay, then I must
take more, And ask you where you borrow'd that
Brutality, T' approach that Lady with your sawcy
Passion. 495

SIR ANTHONY. Gad, well done, Charles! here must be
sport anon.

479. Although the first and second editions
indicate Sir Anthony to be the speaker of these lines,
it is obvious that Sir Charles should be the speaker.

[I.i]

WILDING. I will not answer every idle Question.

SIR CHARLES. Death, you dare not.

WILDING. How, dare not!

500

SIR CHARLES. No, dare not: for if you did--

WILDING. What durst you, if I did?

SIR CHARLES. Death, cut your Throat, Sir. (Taking hold on him roughly.)

SIR ANTHONY. Hold, hold, let him have fair play, and then curse him that parts ye. (Taking 'em asunder, they draw.)

505

LADY GALLIARD. Hold, I command ye, hold!

SIR CHARLES. There rest my Sword to all Eternity. (Lays his Sword at her feet.)

LADY GALLIARD. Now I conjure ye both, by all your Honour,

If you were e'er acquainted with that Vertue,

To see my face no more,

510

Who durst dispute your interest in me thus,

As for a common Mistriss, in your Drink.

She goes out, and all but WILDING, SIR ANTHONY, and

SIR CHARLES who stands sadly looking after her.

SIR ANTHONY. A heavenly Girl!--Well, now she's gone, by George, I am for disputing your Title to her by dint of Sword.

515

SIR CHARLES. I wo't fight.

WILDING. Another time we will decide it, Sir.

WILDING goes out.

[I.1]

SIR ANTHONY. After your whining Prologue, Sir, who the
 Devil would have expected such a Farce?--Come,
Charles, take up thy Sword, Charles;--and, d'ye 520
 hear, forget me this Woman.--

SIR CHARLES. Forget her, Sir! there never was a thing
 so excellent!

SIR ANTHONY. You lye, Sirrah, you lye, there are a
 thousand
 As fair, as young, and kinder, by this day. 525
 We'll into th' Country, Charles, where every Grove
 Affords us rustick Beauties,
 That know no Pride nor Painting,
 And that will take it and be thankful, Charles;
 Fine wholesome Girls that fall like ruddy Fruit, 530
 Fit for the gathering, Charles.

SIR CHARLES. Oh, Sir, I cannot relish the coarse Fare.
 But what's all this, Sir, to my present Passion?

SIR ANTHONY. Passion, Sir! you shall have no Passion,
 Sir. 535

SIR CHARLES. No Passion, Sir! shall I have life and
 breath?

SIR ANTHONY. It may be not, Sirrah, if it be my will
 and pleasure.--Why how now! sawcy Boys be their own
 Carvers? 540

540. Carvers] those who choose for themselves.

[I.i]

SIR CHARLES. Sir, I am all Obedience. (Bowing and sighing.)

SIR ANTHONY. Obedience! Was ever such a Blockhead!
Why then if I command it, you will not love this
Woman?

SIR CHARLES. No, Sir. 545

SIR ANTHONY. No, Sir! But I say, Yes, Sir, love her
me; and love her like a man too, or I'll renounce
ye, Sir.

SIR CHARLES. I've try'd all ways to win upon her
heart, Presented, writ, watcht, fought, pray'd, 550
kneel'd, and weept.

SIR ANTHONY. Why there's it now; I thought so: Kneel'd
and weept! a Pox upon thee--I took thee for a
prettier fellow.--

You shou'd a hufft and bluster'd at her door; 555
Been very impudent and sawcy, Sir;

546. love her me] Impersonal and reflexive constructions are fairly frequent in early Modern English, as they were to a much greater extent in Middle English. Shakespeare has, for instance, "it dislikes (displeases) me," "methinks," "it yearns (grieves) me," "I complain me," "how dost thou feel thyself now?" "I doubt me," "I complain me," "how dost thou feel thyself now?" "I doubt me," "I repent me," and "give me leave to retire myself." Sir Anthony consistently uses this construction, one that would seem to be in keeping with his role as a spokesman for English tradition.

555. hufft] spoken arrogantly.

[I.1]

Lewd, ruffling, mad; courted at all hours and
seasons;

Let her not rest, nor eat, nor sleep, nor visit.

Believe me, Charles, women love importunity.

Watch her close, watch her like a Witch, Boy, 560

Till she confess the Devil in her,--Love.

SIR CHARLES. I cannot, Sir.

Her Eyes strike such an awe into my Soul,--

557. ruffling] handling with rude familiarity.

560. watch her like a Witch] One of the tests to which beldames suspected of sorcery were subjected was to be tied down in a painful or uneasy posture for twenty-four hours, during which time many watchers sat round. It was supposed that an imp would come and suck the witch's blood so that any fly, moth, wasp, or insect in the room was a familiar in that shape and the poor wretch accordingly convicted of the charge. Numerous confessions are reported to have been extracted by Matthew Hopkin (d. 1647), a witchseeker who procured the condemnations of twenty-nine "witches" Hopkin, set himself up as "Witchfinder-General and made journies to various towns to find others. The date of his activities (1644) suggests that this was one of the baser forms of religious persecution in the period.

[I.i]

SIR ANTHONY. Strike such a Fiddlestick.--Sirrah, I
 say, do't; what, you can towse a Wench as 565
 handsomly--You can be lewd enough upon occasion. I
 know not the Lady, nor her Fortune; but I am
 resolv'd thou shalt have her, with practicing a
 little Courtship of my mode.--Come--

Come my Boy Charles, since you must needs 570
 be doing,
 I'll shew thee how to go a Widow-wooing.

565. towse] disorder, dishevel, pull about in disorder.

ACT the Second.

[II.1] SCENE the FIRST. A Room.

Enter CHARLOT, FOPINGTON, and CLACKET.

CHARLOT. Enough, I've heard enough of Wilding's Vices,
to know I am undone. (Weeps.) -- Galliard his
Mistriss too? I never saw her, but I have heard her
fam'd for Beauty, Wit, and Fortune.

That Rival may be dangerous. 5

FOPINGTON. Yes, Madam, the fair, the young, the witty
Lady Galliard, even in the height of all his love
to you; nay, even whilst his Uncle courts her for a
Wife, he designs himself for a Gallant.

CHARLOT. Wonderous Inconstancy and Impudence! 10

MRS. CLACKET. Nay, Madam, you may rely upon Mr.

Fopington's Information: therefore if you respect
your Reputation, retreat in time.

CHARLOT. Reputation! that I forfeited when I ran away
with your Friend Mr. Wilding. 15

MRS. CLACKET. Ah, that ever I should live to see

(Weeps.) the sole Daughter and Heir of Sir Nicholas
Gettall, run away with one of the lewdest Heathens
about town!

CHARLOT. How! your Friend Mr. Wilding a Heathen; and 20
with you too, Mrs. Clacket! That Friend Mr.
Wilding, who thought none so worthy as Mrs. Clacket,

[II.1]

to trust with so great a secret as his flight with
me; he a Heathen!

MRS. CLACKET. Aye, and a poor Heathen too, Madam. 25

‘Slife, if you must marry a man to buy him Breeches,
marry an honest man, a religious man, a man that
bears a Conscience, and will do a woman some
Reason.--Why here’s Mr. Fopington, Madam; here’s a
Shape, here’s a Face, a Back as straight as an 30
Arrow, I’ll warrant.

CHARLOT. How! buy him Breeches! Has Wilding then no
Fortune?

FOPINGTON. Yes, Faith, Madam, pretty well; so, so, as
the Dice run: and now and then he lights upon a
Squire, or so, and between fair and foul Play, he 35
makes a shift to pick a pretty Livelihood up.

CHARLOT. How! does his Uncle allow him no present
Maintenance?

FOPINGTON. No, nor future Hopes neither: Therefore,
Madam, I hope you will see the difference between
him and a man of Parts, that adores you. 40

(Smiling and bowing.)

CHARLOT. If I find all this true you tell me, I shall
know how to value my self and those that love me.
--This may be yet a Rascal.

26. ‘Slife] used here as a petty oath or
exclamation. An abbreviation for "God’s life".

[II.1]

Enter MAID.MAID. Mistriss, Mr. Wilding's below.Exit MAID.

FOPINGTON. Below! Oh, Heavens, Madam, do not expose me
to his lewd fury, for being too zealous in your 45
service. (In great disorder.)

CHARLOT. I will not let him know you told any thing,
Sir.

FOPINGTON. [To CLACKET.] Death! to be seen here,
would expose my Life.

MRS. CLACKET. Here, here, step out upon the 50
Stair-case, and slip into my Chamber. (Going out
returns in fright.)

FOPINGTON. 'Owens, he's here! lock the door fast; let
him not enter.

MRS. CLACKET. Oh, Heavens, I have not the Key! hold
it, hold it fast, sweet, sweet Mr. Fopington. 55
Oh, should there be Murder done, what a scandal
wou'd that be to the house of a true Protestant!

(Knocks.)

CHARLOT. Heavens! what will he say and think, to see
me shut in with a man?

MRS. CLACKET. Oh, I'll say you're sick, asleep, or out 60
of humour.

52. 'Owens] a contraction of "by God's Wounds."

[II.1]

CHARLOT. I'd give the world to see him. (Knocks.)

WILDING. (Without.) Charlot, Charlot! Am I deny'd an entrance? By Heaven, I'll break the door. (Knocks again; FOPINGTON still holding it. Knocking still.)

FOPINGTON. Oh, I'm a dead man, dear Clacket! 65

MRS. CLACKET. Oh, hold, Sir, Mrs. Charlot is very sick.

WILDING. How, sick, and I kept from her!

MRS. CLACKET. She begs you'll come again an hour hence. 70

WILDING. Delay'd, by Heaven I will have entrance.

FOPINGTON. Ruin'd! undone! for if he do not kill me, he may starve me.

MRS. CLACKET. Oh, he will break in upon us! Hold, Sir, hold a little; Mrs. Charlot is just--just-- 75
shifting her self, Sir: you will not be so uncivil as to press in, I hope, at such a time.

71. entrance] The copy text has "enterance." In discussing "old-spelling editions," G. Thomas Tanselle, "Textual Scholarship," in Introduction to Scholarship in Modern Languages and Literature. ed. Joseph Gibaldi (New York), 29-52. argues that it is extremely difficult for an editor to decide whether or not to "regularize" within the conventions that an author always intended to follow, and that unless an author's preferred usage is clearly ascertainable, the difficulty with regularizing is the possibility of choosing the form that the author did not favor. He also indicates that whether an author preferred consistency is itself a matter that cannot be taken for granted. Therefore, because "enterance" is limited in the OED to navigational usage, and because Behn uses "entrance" more often than not for "coming or going in", it is consistent with her usual practice.

[II.1]

CHARLOT. I have a fine time on't between ye, to have him think I am stripping my self before Mr.

Fopington.--Let go, or I'll call out and tell him 80
all.

WILDING breaks open the door and rushes in:

FOPINGTON stands close up at the entrance
till he is past him, then venturing to slip
out, finds WILDING has made fast the door;
so he is forc'd to return again and stand
close up behind WILDING with signs of fear.

WILDING. How now, Charlot, what means this new
unkindness? What, not a word?

CHARLOT. There is so little Musick in my Voice, you do
not care to hear it; you have been better 85
entertain'd, I find, mightily employ'd, no doubt.

WILDING. Yes Faith, and so I have, Charlot: Damn'd
Business, that Enemy to Love, has made me rude.

CHARLOT. Or that other Enemy to Love, damn'd Wenching.

WILDING. Wenching! how ill hast thou tim'd thy 90
Jealousie! What Banker, that to morrow is to pay a
mighty sum, wou'd venture out his stock to day in
little parcels, and lose his Credit by it?

CHARLOT. You wou'd, perfidious as you are, though all
your Fortune, all your future Health, depended on 95
that Credit. (Angry.)

[II.1]

WILDING. So: Hearn ye, Mrs. Clacket, you have been
 prating I find in my absence, giving me a handsome
 character to Charlot.----[Aside to CLACKET.] You
 hate any good thing should go by your own Nose. 100

MRS. CLACKET. By my Nose, Mr. Wilding! I defie you:
 I'd have you to know, I scorn any good thing shou'd
 go by my Nose in an uncivil way.

WILDING. I believe so.

MRS. CLACKET. Have I been the Confident to all your 105
 secrets this three years, in sickness and in health,
 for richer, for poorer; concealed the nature of
 your wicked Diseases, under the honest name of
 Surfeits; call'd your filthy Surgeons Mr. Doctor, to
 keep up your Reputation; civilly receiv'd your 110
 tother-end-of-the-Town young Relations at all
 hours;--

WILDING. High!

MRS. CLACKET. Been up with you and down with you early
 and late, by night and by day; let you in at all 115
 hours, drunk and sober, single and double; and
 civilly withdrawn, and modestly shut the door after
 me?

103. By my Nose] Very close to one; related to
 the expression "before one's face."

109. surfeits] A morbid condition caused by
 excessive drinking or eating; sickness or derangement
 of the senses caused by intemperance.

[II.1]

WILDING. Whir! The storm's up, and the Devil cannot
lay it. 120

MRS. CLACKET. And am I thus rewarded for my pain!

(Weeps.)

WILDING. So Tempests are allay'd by showers of Rain.

MRS. CLACKET. That I shou'd be charg'd with speaking
ill of you, so honest, so civil a Gentleman--

CHARLOT. No, I have better witness of your falshood. 125

FOPINGTON. Hah, 'sdeath, she'll name me!

WILDING. What mean you, my Charlot?

Do you not think I love you?

CHARLOT. Go ask my Lady Galliard, she keeps the best
account of all your Sighs and Vows, 130
And robs me of my dearest softer hours. (Kindly to
him.)

MRS. CLACKET. [Aside.] You cannot hold from being
kind to him.

WILDING. [Aside.] Galliard! How came she by that
secret of my life?----Why Aye, 'tis true, I am there 135
sometimes about an Arbitration, about a Suit in Law,
about my Uncle.

CHARLOT. Aye, that Uncle too--

You swore to me you were your Uncles Heir;
But you perhaps may chance to get him one, 140
If the Lady prove not cruel.

126. 'sdeath] abbreviation of "God's death."

[II.1]

WILDING [Aside.] Death and the Devil, what Rascal
has been prating to her!

CHARLOT. Whilst I am reserv'd for a dead lift, if

Fortune prove unkind, or wicked
Uncles refractory, 145
Yet I cou'd love you, though you were a Slave. (In a
soft tone to him.)

And I were Queen of all the Universe.

MRS. CLACKET. Aye, there you spoil'd all again--you
forget your self.

CHARLOT. And all the world, when he looks kindly on me. 150
---[Aside.] But I'll take courage, and be very
angry.

---Nor does your Perjuries rest here; you're equally
as false to Galliard, as to me; false for a little
Mistriss of the Town, whom you've set up in spite
to Quality. (Angry.) 155

MRS. CLACKET. So, that was home and handsome.

WILDING. What damn'd Informer does she keep in Pension?

CHARLOT. And can you think my Fortune and my Youth
Merits no better Treatment? (Angry.)

How cou'd you have the heart to use me so? (Soft to
him.) 160

143. for a dead lift] The pull when one exerts his
utmost strength at a dead lift. Used in a figurative
sense to mean a "last resort."

152. Nor does your Perjuries] Thomas Pyles points
out that some writers in the Seventeenth and eighteenth
centuries made distinctions between nonstandard usage
and standard and that others did not.

[II.1]

----[Aside.] I fall insensibly to Love and
Fondness.

WILDING. Ah, my dear Charlot! you who know my heart,
can you believe me false?

CHARLOT. In every Syllable, in every Look:

Your Vows, your Sighs, and Eyes, all counterfeit; 165

You said you lov'd me, where was then your truth?

You swore you were to be your Uncle's Heir:

Where was your confidence of me the while,

To think my Generosity so scanted,

To love you for your Fortune? 170

----[Aside.] How every look betrays my yielding
heart!----

No, since men are grown so cunning in their

Trade of Love, the necessary Vice I'll practice too,

And chaffer with Love-Merchants for my Heart.

Make it appear you are your Uncles Heir, 175

I'll marry ye to morrow.

Of all thy Cheats, that was the most unkind,

Because you thought to conquer by that Lye.

--To night I'll be resolv'd.

WILDING. Hum! to night! 180

CHARLOT. To night, or I will think you love me for my
Fortune; which if you find elsewhere to more

174. chaffer] barter, sell, deal in merchandise.
The OED indicates that in the seventeenth century, the
term came to mean "haggling over a price."

[II.1]

advantage, I may unpitied die--and I should die, If
you should prove untrue. (Tenderly to him.)

MRS. CLACKET. There you've dasht all again. 185

WILDING. [Aside.] I am resolv'd to keep my credit
with her;----Here's my hand:

This night, Charlot, I'll let you see the Writings.

----[Aside.] But how, a Pox of him that knows for
Thomas.

CHARLOT. Hah, that Hand without the Ring! 190

Nay, never study for a handsome Lye.

WILDING. Ring! Oh, aye, I left it in my Dressing-room
this morning.

CHARLOT. See how thou hast inur'd thy Tongue to
Falshood!

Did you not send it to a certain Creature 195

They call Diana,

From off that hand that plighted Faith to me?

WILDING. By Heaven, 'tis Witchcraft all,
Unless this Villain Fopington betray me.

Those sort of Rascals will do any thing 200

For ready Meat and Wine.--I'll kill the Fool--Hah,
here!

FOPINGTON. Here, Lord! Lord! (Turns quick and sees him
behind him.)

Where were thy Eyes, dear Wilding?

189. knows for Thomas] The OED indicates that
"know for" at one time meant "to be aware of." Wilding
seems to be complaining that others are aware of his
being disinherited.

[II.1]

WILDING. Where they have spy'd a Rascal.

Where was this Property conceal'd? 205

FOPINGTON. Conceal'd! What dost thou mean, dear Tom?

Why I stood as plain as the Nose on thy Face, mun.

WILDING. But 'tis the ungrateful quality of all your
sort, to make such base returns.

How got this Rogue admittance, and when in, 210

The Impudence to tell his treacherous Lyes?

FOPINGTON. Admittance! Why thou'rt stark mad: Did not

I come in with you, that is, followed you?

WILDING. Whither?

FOPINGTON. Why into the house, up stairs, stood behind 215

you when you swore you wou'd come in, and followed
you in.

WILDING. All this, and I not see!

FOPINGTON. Oh, Love's blind; but this Lady saw me,

Mrs. Clacket saw me.--Admittance quotha! 220

WILDING. Why did you not speak?

FOPINGTON. Speak! I was so amaz'd at what I heard,

the villanous Scandals laid on you by some

pick-thank Rogue or other, I had no power.

207. mun] One of a class of street ruffians in the
seventeenth century. An example in the OED in which
"mun" is used in the same sense: 1691 Shadwell Showers
I. iii: "Why I knew the Hectors and before them the
muns, they were brave fellows indeed."

223. pick thank] One who curries favour with an
other, especially by informing against someone else;
a flatterer; a sychophant; a talebearer.

[II.i]

WILDING. Aye, thou knowst how I am wrong'd. 225

FOPINGTON. Oh, most damnably, Sir!

WILDING. Abuse me to my Mistriss too!

FOPINGTON. Oh, Villains! Dogs!

CHARLOT. Do you think they've wrong'd him, Sir? for
I'll believe you. 230

FOPINGTON. Do I think, Madam? Aye, I think him a Son
of a Whore that said it; and I'll cut's Throat.

MRS. CLACKET. Well, this Impudence is a heavenly
Vertue!

WILDING. You see now, Madam, how Innocence may suffer. 235

CHARLOT. In spite of all thy villanous dissembling, I
must believe, and love thee for my quiet.

WILDING. That's kind; and if before to morrow I do not
shew you I deserve your Heart, kill me at once by
quitting me.--Farewel.--(Goes out with FOPINGTON.) 240

I know both where my Uncle's Will and other Writings
lie, by which he made me Heir to his whole Estate.

---[Aside.] My craft will be in catching; which if
past,

Her love secures me the kind Wench
at last.

MRS. CLACKET. What if he shou'd not chance to keep his 245
word now?

CHARLOT. How if he shou'd not? by all that's good, if
he shou'd not, I am resolv'd to marry him however.
We two may make a pretty shift with three thousand

[II.1]

pound a year; yet I would fain be resolv'd how 250
 affairs stand between the old Gentleman and him. I
 wou'd give the world to see that Widow too, that
 Lady Galliard.

MRS. CLACKET. If you're bent upon't I'll tell you what
 we'll do, Madam: There's every day mighty Feasting 255
 here at his Uncles hard by, and you shall disguise
 your self as well as you can, and go for a Niece of
 mine I have coming out of Scotland: there you will
 not fail of seeing my Lady Galliard, though I doubt,
 not Mr. Wilding, who is of late discarded. 260

CHARLOT. Enough; I am resolv'd upon this designe:
 Let's in and practice the Northern Dialect.

Exit both.

[II.1i] SCENE the SECOND. The Street.

Enter WILDING and FOPINGTON.

WILDING. But then Diana took the Ring at last?

FOPINGTON. Greedily; but rail'd, and swore, and
 ranted at your late unkindness, and wou'd not be
 appeas'd.

Enter DRESSWELL.

WILDING. Dresswell, I was just going to see for thee. 5

DRESSWELL. I'm glad, dear Tom, I'm here to serve thee.

WILDING. And now I've found thee, thou must along with

[II.ii]

me.

DRESSWELL. Whither? But I'll not ask, but obey.

WILDING. To a kind sinner, Frank. 10

DRESSWELL. Pox on `em all: prithee turn out those
petty Tyrants of thy Heart, and fit it for a
Monarch, Love, dear Wilding, of which thou never
knewest the pleasure yet, or not above a day.

WILDING. Not knew the pleasure! Death, the very 15
Essence, the first draughts of Love:
Ah, how pleasant `tis to drink when a man's adry!
The rest is all but dully sipping on.

DRESSWELL. And yet this Diana, for thither thou art
going, thou hast been constant to this three or four 20
years.

WILDING. A constant Keeper thou meanst; which is
indeed enough to get the scandal of a Coxcomb: But
I know not, those sort of Baggages have a kind of
Fascination so inticing--and Faith, after the 25
Fatigues of Formal Visits to a mans dull Relations,
or what's as bad, to women of Quality; after the
busie Afflictions of the Day, and the Debauches of
the tedious Night, I tell thee, Frank, a man's best
Retirement is with a soft kind Wench. But to say 30
truth, I have a farther designe in my Visit now.
Thou knowst how I stand past hope of Grace,
excommunicated the Kindness of my Uncle.

DRESSWELL. True.

[II.ii]

WILDING. My lewd Debauches, and being o'th' wrong 35

Party, as he calls it, is now become an
 irreconcilable Quarrel; so that I having many and
 hopeful Intrigues now depending, especially these of
 my charming Widow, and my City-Heiress, which can by
 no means be carri'd on without that damn'd Necessary 40
 call'd Ready Money, I have stretcht my Credit, as
 all young Heirs do, till 'tis quite broke. Now
 Liveries, Coaches, and Cloaths must be had, they
 must, my Friend.

DRESSWELL. Why dost thou not in this Extremity clap up 45
 a Match with my Lady Galliard? or this young
 Heiress you speak of?

WILDING. But Marriage, Frank, is such a Bug-bear! And
 this old Uncle of mine may one day be gathered
 together, and sleep with his Fathers, and then I 50
 shall have six thousand pound a year, and the wide
 World before me; and who the Devil cou'd relish
 these Blessings with the clog of a Wife behind him?
 --But till then, Money must be had, I say.

FOPINGTON. Aye, but how, Sir? 55

WILDING. Why, from the old Fountain, Jack, my Uncle;

43. Liveries] Distinctive uniform styles of dress
 worn by a person's servants.

53. clog] An impediment; encumbrance; hindrance.

56. Jack] an ill-mannered or ill-bred fellow; a
 knave.

[II.ii]

he has himself decreed it: he tells me I must live
upon my Wits, and will, Frank.

FOPINGTON. Gad, I'm impatient to know how.

WILDING. I believe thee, for thou art out at Elbows: 60
and when I thrive, you show i'th' Pit, behind the
Scenes, and Coffee-houses. Thy Breeches give a
better account of my Fortune, than Lilly with all
his Schemes and Stars.

FOPINGTON. I own I thrive by your Influence, Sir. 65

DRESSWELL. Well; but to your Project, Friend: to which
I'll set a helping Hand, a Heart, a Sword, and
Fortune.

WILDING. You make good what my Soul conceives of you.

Let's to Diana then, and there I'll tell thee all. 70

Going out, they meet DIANA who enters with
her Maid BETTY, and BOY; looks angrily.

63. Lilly] William Lilly (1602-81). The famous astrologer and fortune teller. In Tatham's The Rump, he is introduced on the stage and has a scene with Lady Lambert. After 1640 almanacs became more numerous, more polemical and propagandist. They also became more profitable, as almanac-makers took sides in the civil war: 1800 copies of William Lilly's Prophecy of the White King sold within three days of publication in 1644. Elaborating on predictions attributed to Merlin, Lilly repeated "prophecies of a restraint on monarchical power," calling, strictly on astrological grounds, for Charles I and the Oxford Parliament to return to Westminster." Christopher Hill suggests that "his repeated predictions of defeat and a violent end for the King may have contributed to bring about these effects. Christopher Hill, The World Turned Upside Down, (London: Temple Smith, 1972), pp. 71-2.

[II.11]

--Diana, I was just going to thy Lodgings!

DIANA. Oh, las, you are much taken up with your rich
City-Heiress.

WILDING. That's no cause of quarrel between you and
I, Diana; you were wont to be as impatient for my 75
marrying, as I for the death of my Uncle: for your
rich Wife ever obliges her Husbands Mistriss; and
women of your sort, Diana, ever thrive better by
Adultery than Fornication.

DIANA. Do, try to appease the easie Fool with these 80
fine Expectations:--No, I have been too often
flatter'd with the hopes of your marrying a rich
Wife, and then I was to have a Settlement; but
instead of that, things go backward with me, my
Coach is vanisht, my Servants dwindled into one 85
necessary Woman and a Boy, which to save Charges, is
too small for any service; my twenty Guinnies a
week, into forty Shillings: a hopeful Reformation!

WILDING. Patience Diana, things will mend in time.

72. las] Abbreviated form of "alas." The OED quotes from Dekker's Honest Whore I.x. "Las! now I see the reason why fond women love to buy adulterate complexion."

87. Guinnies] The guinea, first minted in 1663, was a gold coin originally worth twenty shillings. The coin took its name from the region of the east coast of Africa where England mined much of its gold.

[II.ii]

DIANA. When, I wonder? Summer's come, yet I am still 90
 in my embroider'd Manto, when I'm drest, lin'd with
 Velvet; 'twou'd give one a Feavor but to look at me:
 yet still I am flamm'd off with hopes of a rich
 Wife, whose Fortune I am to lavish.--But I see you
 have neither Conscience nor Religion in you; I 95
 wonder what a Devil will become of your Soul for
 thus deluding me! (Weeps.)

WILDING. By Heaven, I love thee!

DIANA. Love me! what if you do? how far will that go
 at the Exchange for Poynt? Will the Mercer take it 100
 for currant Coin?--But 'tis no matter, I must love a
 Wit, with a Pox, when I might have had so many Fools
 of Fortune: But the Devil take me, if you deceive
 me any longer. (Weeping.)

91. Manto] manteau. A loose upper garment,
 generally worn by women, instead of a straight-bodi'd
 gown.

93. flamm'd] deceived.

100. Poynt] point. A piece of lace used as a
 kerchief.

100. mercer] One who deals in textile fabrics,
 esp., a dealer in silks, velvets, and other costly
 materials.

101. currant coin] current coin. Of money: The
 fact or quality of being current or passing from man to
 man as a medium of exchange; circulation; the money of
 a country in actual use.

[II.ii]

WILDING. You'll keep your word, no doubt, now you 105
have sworn.

DIANA. So I will. I never go abroad, but I gain new
Conquest. Happy's the man that can approach neerest
the side-box where I sit at a Play, to look at me;
but if I daign to smile on him, Lord, how the
o're-joy'd Creature returns it with a bow low as the 110
very Benches! Then rising, shakes his Ears, looks
round, with pride, to see who took notice how much he
was in favour with charming Mrs. Dy.

WILDING. No more: Come, let's be Friends, Diana; for
you and I must manage an Uncle of mine. 115

DIANA. Damn your Projects, I'll have none of 'em.

WILDING. Here, here's the best Softner of a womans
heart; 'tis Gold, two hundred Pieces: Go, lay it on,
till you shame Quality, into plain Silk and Fringe.

DIANA. Lord, you have the strangest power of 120
Perswasion!--Nay, if you buy my Peace, I can afford
a penyworth.

WILDING. So thou canst of any thing about thee.

DIANA. Well, your Project, my dear Tommy?

WILDING. Thus then--Thou, dear Frank, shalt to my 125
Uncle, tell him that Sir Nicholas Gettall, as he
knows, being dead, and having left, as he knows too,
one onely Daughter his whole Executrix, Mrs.
Charlot, I have by my civil and modest behaviour, so

[II.ii]

won upon her heart, that two nights since she left 130
 her Fathers Country-house at Lusum in Kent, in
 spight of all her strict Guards, and run away with
 me.

DRESSWELL. How, wilt thou tell him of it then?

WILDING. Hear me--That I have hitherto secured her at 135
 a Friends house here in the City; but diligent
 search being now made, dare trust her there no
 longer. And make it my humble Request by you, my
 Friend, (who are onely privy to this secret) that he
 wou'd give me leave to bring her home to his house; 140
 whose very Authority will defend her from being
 fought for there.

DRESSWELL. Aye, Sir, but what will come of this, I
 say?

WILDING. Why a Settlement: You know he has already 145
 made me Heir to all he has, after his decease; but
 for being a wicked Tory, as he calls me, he has,
 after the Writings were made, sign'd, and seal'd,
 refus'd to give `em in trust. Now when he sees I
 have made my self Master of so vast a Fortune, he 150
 will immediately surrender; that reconciles all
 again.

DRESSWELL. Very likely; but wo't thou trust him with
 this woman, Thomas?

131. Lusum in Kent] Lewisham.

[II.11]

WILDING. No; here's Diana, who as I shall bedizen, 155
 shall pass for as substantial an Aldermans Heiress,
 as ever fell into wicked hands. He never knew the
 right Charlot, nor indeed has any bddy ever seen her
 but an old Aunt and Nurse, she was so kept up:--And
 there, Diana, thou shalt have a good opportunity to 160
 lye, dissemble, and jilt in abundance, to keep thy
 hand in ure.

Prithee, dear Dresswell, haste with the News to him.

DRESSWELL. Faith, I like this well enough; this
 Project may take, and I'll about it. 165

Goes out.

WILDING. Go, get ye home, and trick and betawder your
 self up like a right City-Lady, rich, but
 ill-fashion'd; on with all your Jewels, but not a
 Patch, ye Gipsie, nor no Spanish Paint, d'ye hear.

DIANA. I'll warrant you for my part. 170

WILDING. Then before the old Gentleman, you must
 behave your self very soberly, simple, and demure,

155. bedizen] to dress out, especially in a vulgar
 or a showy manner.

162. in ure] in use.

166. betawder] to bedizen with tawdry finery.

168. Patch] a small piece of black silk, or court-
 plaster, often of a fanciful shape, worn on the face
 either to hide a fault, or, more usually, to show off
 the complexion by contrast. (Fashionable, especially
 among women in the seventeenth and eighteenth
 centuries.)

169. Spanish paint] rouge.

[II.ii]

and look as prew as at a Conventicle; and take heed
 you drink not off your Glass at Table, nor rant, nor
 swear; one Oath confounds our Plot, and betrays thee 175
 to be an errant Drab.

DIANA. Doubt not my Art of Dissimulation.

WILDING. Go, haste and dress--

Exit DIANA, BETTY, and BOY.

Enter LADY GALLIARD and CLOSET above in the Balconey;
 WILDING going out, sees them, stops, and reads a Paper.

WILDING. Hah, who's yonder, the Widow! a Pox upon't,
 now have not I power to stir: she has a damn'd hank 180
 upon my Heart, and nothing but right down lying with
 her, will dissolve the Charm. She has forbid me
 seeing her, and therefore I am sure will the sooner
 take notice of me. (Reads.)

CLOSET. What will you put on to night, Madam? you know 185
 you are to sup at Sir Timothy Treat-all's.

LADY GALLIARD. Time enough for that; prithee let's
 take a turn in this Balconey, this City-garden,
 where we walk to take the fresh Air of the
 Sea-coal-smoak. Did the Footman go back, as I order'd 190
 him, to see how Wilding and Sir Charles parted?

173. prew] prim.

180. hank] a restraining or curbing hold.

[II.ii]

CLOSET. He did, Madam; and nothing cou'd provoke Sir
Charles to fight after your Ladyships strict
 Commands. Well, I'll swear he's the sweetest
 natur'd Gentleman--has all the advantages of Nature 195
 and Fortune: I wonder what Exception your Ladyship
 has to him!

LADY GALLIARD. Some small Exception to his whining
 humour; but I think my chiefest dislike is, because
 my Relations wish it a Match between us. It is not 200
 hate to him, but natural contradiction. Hah, is not
 that Wilding yonder? he's reading of a Letter sure.

WILDING. So, she sees me. Now for an Art to make her
 lure me up: for though I have a greater mind than
 she, it shall be all her own; the Match she told me 205
 of this morning with my Uncle, sticks plaguily upon
 my stomach; I must break the neck on't, or break the
 Widows heart, that's certain. If I advance toward
 the door now, she frowningly retires; if I pass on,
 'tis likely she may call me. (Advances.) 210

LADY GALLIARD. I think he's passing on,
 Without so much as looking toward the window.

CLOSET. He's glad of the excuse of being forbidden.

LADY GALLIARD. But, Closet, knowest thou not he has

206. plaguily] vexatiously; pestilently;
 confoundedly; exceedingly.

207. to break the neck on't] to destroy, finish,
 bring to an end.

[II.ii]

abus'd my fame,

And does he think to pass thus unupbraided? 215

Is there no Art to make him look this way?

No trick?--Prithee faign to laugh. (CLOSET laughs.)

WILDING. So, I shall not answer to that Call.

LADY GALLIARD. He's going! Ah, Closet, my Fan!--(Lets
fall her Fan just as he passes by; he takes it up,
and looks up.)

Cry mercy, Sir, I'm sorry I must trouble you to 220
bring it.

WILDING. Faith, so am I; and you may spare my pains,
and send your Woman for't, I am in haste.

LADY GALLIARD. Then the quickest way will be to bring
it.

Goes out of the Balconey with CLOSET.

WILDING. I knew I should be drawn in one way or other.

[II.iii] SCENE changes to a Chamber.

Enter LADY GALLIARD, CLOSET to them; WILDING
delivers the Fan, and is retiring.

LADY GALLIARD. Stay; I hear you're wonderous free of
your Tongue, when 'tis let loose on me.

WILDING. Who I, Widow? I think of no such trifles.

LADY GALLIARD. Such Railers never think when they're
abusive; but something you have said, a Lye so 5
infamous!

WILDING. A Lye, and infamous of you! impossible!

[II.iii]

What was it that I call'd you, Wise, or Honest?

LADY GALLIARD. How, can you accuse me for the want
of either? 10

WILDING. Yes of both: Had you a grain of Honesty, or
intended ever to be thought so, wou'd you have the
impudence to marry an old Coxcomb, a Fellow that
will not so much as serve you for a Cloak, he is so
visibly and undeniably impotent? 15

LADY GALLIARD. Your Uncle you mean.

WILDING. I do; who has not known the joy of
Fornication this thirty year, and now the Devil and
you have put it into his head to marry, forsooth.
Oh the Felicity of the Wedding-night! 20

LADY GALLIARD. Which you, with all your railing
Rhetorick, shall not have the power to hinder.

WILDING. Not if you can help it: for I perceive you
are resolv'd to be a lewd incorrigible sinner, and
marryest this seditious doting fool my Uncle, onely 25
to hang him out for the signe of the Cuckold, to
give notice where Beauty is to be purchas'd, for
fear otherwise we should mistake, and think thee
honest.

LADY GALLIARD. So much for my want of Honesty; my Wit 30
is the Part of the Text you are to handle next.

WILDING. Let the World judge of that, by this one

14. Cloak] a pretense, an outward show.

[II.iii]

action: This Marriage undisputably robs you both of
 your Reputation and Pleasure. Marry an old Fool,
 because he's rich! when so many handsome proper 35
 younger Brothers wou'd be glad of you!

LADY GALLIARD. Of which hopeful number your self are
 one.

WILDING. Who, I! Bear witness, Closet; take notice I'm
 upon my Marriage, Widow, and such a Scandal on my
 Reputation might ruine me: therefore have a care 40
 what you say.

LADY GALLIARD. Ha, ha, ha, Marriage! Yes, I hear you
 give it out, you are to be married to me: for which
 Defamation, if I be not reveng'd, hang me.

WILDING. Yes, you are reveng'd: I had the fame of 45
 vanquishing where-e're I laid my Siege, till I knew
 thee, hard-hearted thee; had the honest Reputation
 of lying with the Magistrates Wives, when their
 Reverend Husbands were employ'd in the necessary
 Affairs of the Nation, seditiously petitioning; and 50
 then I was esteemed; but now they look on me as a
 monstrous thing, that makes honourable Love to you;

36. younger Brothers] Younger brothers were
 traditionally impecunious.

50. seditiously petitioning] This is a reference
 to the vast number of petitions which Shaftesbury
 procured from the counties in support of the Exclusion
 Bill. The rival factions the "Petitioners" and
 "Abhorrrers" were the nucleus of the two parties, Whigs
 and Tories.

[II.iii]

Oh hideous, a Husband-Lover! So that now I may
 protest, and swear, and lye my heart out, I find
 neither Credit nor Kindness; but when I beg for 55
 either, my Lady Galliard's thrown in my Dish: Then
 they laugh aloud, and cry, Who would think it of
 gay, of fine Mr. Wilding! Thus the City She-wits
 are let loose upon me, and all for you, sweet Widow;
 but I am resolved I will redeem my Reputation again, 60
 if never seeing you nor writing to you more, will do
 it: And so farewell, faithless and scandalous honest
 woman.

LADY GALLIARD. Stay, Tyrant.

WILDING. I am engag'd. 65

LADY GALLIARD. You are not.

WILDING. I am, and am resolv'd to lose no more time on
 a peevish woman, who values her Honour above her Lover.

He goes out.

LADY GALLIARD. Go; this is the noblest way of losing
 thee.

CLOSET. Must not I call him back? 70

LADY GALLIARD. No: If any honest Lover come, admit
 him; I will forget this Devil. Fetch me some
 Jewels; the company to night at Sir Timothy's may
 divert me. (She sits down before her Glass.)

Enter BOY.

BOY. Madam, one Sir Anthony Meriwill wou'd speak with 75

[II.iii]

your Ladyship.

LADY GALLIARD. Admit him; sure 'tis Sir Charles his
Uncle: if he come to treat a Match with me for his
Nephew, he takes me in the critical minute. Wou'd
he but leave his whining, I might love him, if 80
'twere but in revenge.

Enter SIR ANTHONY MERIWILL and SIR CHARLES.

SIR ANTHONY. So, I have tutor'd the young Rogue, I
hope he'll learn in time. Good day to your
Ladyship; Charles (Putting him forward.) my Nephew
here, Madam--Sirrah--notwithstanding--your Ladyships 85
Commands--Look how he stands now, being a mad young
Raskal!--Gad, he wou'd wait on your Ladyship--A Devil
on him, see if he'll budge now--For he's a brisk
Lover, Madam, when he once begins. A Pox on him,
he'll spoil all yet. 90

LADY GALLIARD. Please you sit, Sir.

SIR CHARLES. Madam, I beg your Pardon for my Rudeness.

LADY GALLIARD. Still whining?--(Dressing her self
carelessly.)

SIR ANTHONY. D'ye hear that, Sirrah? Oh damn it, beg
Pardon! The Rogue's quite out of's part. 95

SIR CHARLES. Madam, I fear my Visit is unseasonable.

SIR ANTHONY. Unseasonable! Damn'd Rogue, unseasonable
to a Widow!--Quite out.

[II.iii]

LADY GALLIARD. There are indeed some Ladies that wou^d
 be angry at an untimely Visit, before they^eve put on 100
 their best Faces; but I am none of those that wou^d
 be fair in spight of Nature, Sir.----[To CLOSET.]

Put on this Jewel here.

SIR CHARLES. That Beauty needs no Ornament, Heaven has
 been too bountiful. 105

SIR ANTHONY. [Aside vext.] Heaven! O Lord, Heaven! a
 Puritanical Rogue, he courts her like her Chaplain.

LADY GALLIARD. You are still so full of
 University-Compliments--

SIR ANTHONY. D^eye hear that, Sirrah?--Aye so he is, so 110
 he is indeed, Madam.----[Aside to him.] To her
 like a man, ye Knave.

SIR CHARLES. Ah, Madam, I am come!

SIR ANTHONY. To shew your self a Coxcomb.

LADY GALLIARD. To tire me with discourses of your 115
 Passion.--Fie, how this Curl sits. (Looking in the
Glass.)

SIR CHARLES. No, you shalt hear no more of that
 ungrateful subject.

SIR ANTHONY. Son of a Whore, hear no more of Love,
 damn^d Rogue! Madam, by George he lyes; he does
 come to speak of Love, and make Love, and to do 120
 Love, and all for Love.----[Aside. to him, he minds
it not.] Not come to speak of Love, with a Pox!
 `Owns, Sir, behave your self like a man; be

[II.iii]

impudent, be sawcy, forward, bold, towzing, and lewd,
 d'ye hear, or I'll beat thee before her. Why what a 125
 Pox!

SIR CHARLES. Finding my hopes quite lost in your
 unequal Favours to young Wilding, I'm quitting of
 the Town.

LADY GALLIARD. You will do well to do so----[To 130
 CLOSET.] Lay by that Necklace; I'll wear Pearl to
 day.

SIR ANTHONY. Confounded Blockhead!--by George, he
 lyes again, Madam.----[Aside.] A Dog, I'll dis-
 inherit him.-----He quit the Town, Madam! no, not 135
 whilst your Ladyship is in it, to my knowledge.
 He'll live in the Town, nay, in the Street where you
 live; nay, in the House; nay, in the very Bed, by
George; I've heard him a thousand times swear it.
 Swear it now, Sirrah: Look, look, how he stands now! 140
 ----[Aside to him.] Why dear Charles, good Boy,
 swear a little, ruffle her, and swear Damn it, she
 shall have none but thee.----Why you little think,
 Madam, that this Nephew of mine is one of the maddest
 Fellows in all Devonshire. 145

LADY GALLIARD. Wou'd I cou'd see't, Sir.

SIR ANTHONY. See't! look ye there, ye Rogue.--Why
 'tis all his fault, Madam. He's seldom sober; then
 he has a dozen Wenches in pay, that he may with the

[II.iii]

more Authority break their windows. There's never a 150
 Maid within forty miles of Meriwill-hall to work a
 Miracle on, but all are Mothers. He's a hopeful
 Youth, I'll say that for him.

SIR CHARLES. How I have lov'd you, my despairs shall
 witness: for I will die to purchase your content. 155

(She rises.)

SIR ANTHONY. Die, a damn'd Rogue! Aye, aye, I'll
 dis-inherit him: A Dog, die, with a Pox! No, he'll
 be hang'd first, Madam.

SIR CHARLES. And sure you'll pity me when I am dead.

SIR ANTHONY. A Curse on him; pity, with a Pox! I'll 160
 give him ne'er a Souse.

LADY GALLIARD. [To CLOSET] Give me that
 Essence-bottle.

SIR CHARLES. But for a recompence of all my
 sufferings--

LADY GALLIARD. [To CLOSET.] Sprinkle my Handkercher 165
 with Tuberuse.

SIR CHARLES. I beg a Favour you'd afford a stranger.

LADY GALLIARD. Sooner perhaps.----[To CLOSET.] What
 Jewel's that?

150. Break their windows.] The practice of
 breaking windows of prostitutes is mentioned frequently
 in seventeenth-century comedy.

166. Tuberuse] tuberose. The most fashionable
 perfume of the seventeenth century. Cf. Etherege The
Man of Mode V i. Belinda: "I told them I never wore
 anything but tuberuse." The perfume is extracted from a
 liliaceous plant.

[II.iii]

CLOSET. One Sir Charles Meriwill--

170

LADY GALLIARD. Sent, and you receiv'd without my order!

No wonder that he looks so scurvily.

Give him the Trifle back to mend his humour.

SIR ANTHONY. I thank you, Madam for that repromand.

Look in that Glass, Sir, and admire that sneaking 175

Coxcomb's Countenance of yours: A Pox on him, he's

past Grace, lost, gone, not a Souse, not a Groat;

good buy to you, Sir. Madam, I beg your Pardon; the

next time I come a wooing, it shall be for my self,

Madam, and I have something that will justifie it 180

too; but as for this fellow, if your Ladyship have

e'er a small Page at leisure I desire he may have

order to kick him down stairs. A damn'd Rogue, to

be civil now, when he shou'd have behav'd himself

handsomely! Not an Acre, not a Shilling,--buy, Sir 185

Softhead. (Going out, meets WILDING and returns.)

Hah, who have we here, hum, the fine mad Fellow?

So, so, he'll swindge him I hope; I'll stay to have

the pleasure of seeing it done.

177. Souse] Taken as a type of small coin or amount, with an expressed or implied negative.

177. Groat] The English Groat, which borrowed its name from the Dutch groot ("great," meaning "thick"), the "thick penny" ceased circulation in 1662. Since the coin gradually became debased, "groat" became an epithet for something of little value.

188. swindge] swinge to beat, flog, whip, thrash.

[II.iii]

Enter WILDING, brushes by SIR CHARLES.

WILDING. [Aside.] I was sure 'twas Meriwill's Coach 190
at door.

SIR CHARLES. Hah, Wilding!

SIR ANTHONY. [To SIR CHARLES] Aye, now Sir, here's
one will waken ye, Sir.

WILDING. How now, Widow, you are always giving 195
Audience to Lovers, I see.

SIR CHARLES. You're very free, Sir.

WILDING. I'm always so in the Widows Lodgings, Sir.

SIR ANTHONY. A rare Fellow!

SIR CHARLES. You will not do't elsewhere? 200

WILDING. Not with so much Authority.

SIR ANTHONY. An admirable Fellow! I must be
acquainted with him.

SIR CHARLES. Is this the Respect you pay women of her
Quality? 205

WILDING. The Widow knows I stand not much on
Ceremonies.

SIR ANTHONY. [Aside still.] Gad, he shall be my Heir.

LADY GALLIARD. Pardon him, Sir, this is his
Cambridge-breeding. 210

SIR ANTHONY. Aye so 'tis, so 'tis; that two years
there quite spoil'd him.

LADY GALLIARD. Sir, if you've any farther business
with me, speak it; if not, I'm going forth.

[II.iii]

SIR CHARLES. Madam, in short--

215

SIR ANTHONY. In short to a Widow, in short! quite
lost.

SIR CHARLES. I find you treat me ill for my Respect;

And when I court you next,

I will forget how very much I love you.

220

SIR ANTHONY. [To Wilding.] Sir, I shall be proud of
your farther acquaintance; for I like, love, and
honour you.

WILDING. I'll study to deserve it, Sir.

SIR ANTHONY. Madam, your Servant. A damn'd sneaking

225

Dog to be civil and modest, with a Pox!

Exit SIR CHARLES and SIR ANTHONY.

LADY GALLIARD. See if my Coach be ready.

Exit CLOSET.

WILDING. Whither are you janting now?

LADY GALLIARD. Where you dare not wait on me; to your

Uncles to Supper.

230

WILDING. That Uncle of mine pimps for all the Sparks
of his Party;

There they all meet and bargain without scandal:

Fops of all sorts and sizes you may chuse.

Whig-land affords not such another Market.

228. janting] trotting.

[II.iii]

Enter CLOSET.

CLOSET. Madam, here's Sir Timothy Treat-all come to 235
wait on your Ladyship to Supper.

WILDING. My Uncle! Oh, damn him, he was born to be my
Plague: Not dis-inheriting me had been so great a
disappointment; and if he sees me here, I ruine all
the Plots I've laid for him. Ha, he's here! 240

Enter SIR TIMOTHY.

SIR TIMOTHY. How, my Nephew Thomas here!

WILDING. Madam, I find you can be cruel too,
Knowing my Uncle has abandon'd me.

SIR TIMOTHY. How now, Sir, what's your business here?

WILDING. I came to beg a Favour of my Lady Galliard, 245
Sir, knowing her Power and Quality here in the City.

SIR TIMOTHY. [Aside.] How, a Favour of my Lady
Galliard! The Rogue said indeed he wou'd Cuckold
me.----Why, Sir, I thought you had been taken up
with your rich Heiress? 250

WILDING. That was my business now, Sir: Having in my
possession the Daughter and Heir of Sir Nicholas
Gettall, I would have made use of the Authority of
my Lady Galliard's house to have secur'd her, till I
got things in order for our Marriage; but my Lady, 255
to put me off, cries, I have an Uncle.

LADY GALLIARD. [Aside.] A well-contriv'd Lye.

[II.iii]

SIR TIMOTHY. Well, I have heard of your good Fortune;
 and however a Reprobate thou hast been, I'll not
 shew my self so undutiful an Uncle, as not to give 260
 the Gentlewoman a little house-room: I heard indeed
 she was gone a week ago,
 And, Sir, my house is at your service.

WILDING. I humbly thank you, Sir. Madam, your
 Servant. A Pox upon him, and all his Association. 265

Goes out.

SIR TIMOTHY. Come, Madam, my Coach waits below.

Exit.

265. Association] This is the first of a number of references in the play to an event which occurred in 1680. The Lords, seeking expedients to prevent or restrain a Popish successor, considered a proposition for an Act of Association like that in Queen Elizabeth's time. (HMC Ormonde, N.S. V. 488-91) This was probably the origin of a draft paper, outlining a Protestant association against Popery, mercenary armies, and York's succession, which was found in Shaftesbury's lodgings and used as evidence at his trial. After his acquittal "the Court did declaim with open mouth against these Juries.... And upon this a new set of addresses went round the Kingdom, in which they expressed their abhorrence of that association found in Shaftesbury's cabinet and complained, that justice was denied the King." Gilbert Burnet, History of My Own Time, ed. O. Airy (London: Oxford), 1823, I. 508-9.

ACT the Third.

[III.1] SCENE the FIRST. A Room.

Enter SIR TIMOTHY TREAT-ALL and JERVICE.

SIR TIMOTHY. Here, take my Sword, Jervice. What have
you inquir'd as I directed you concerning the rich
Heiress, Sir Nicholas Gettall's Daughter?

JERVICE. Alas, Sir, inquir'd! why 'tis all the
City-News, that she's run away with one of the 5
maddest Tories about Town.

SIR TIMOTHY. Good Lord! Aye, aye, 'tis so; the
plague Rogue my Nephew has got her. That Heaven
shou'd drop such Blessings in the mouths of the
Wicked! Well, Jervice, what Company have we in the 10
house, Jervice?

JERVICE. Why truly, Sir, a fine deal, considering
there's no Parliament.

SIR TIMOTHY. What Lords have we, Jervice?

JERVICE. Lords, Sir! truly none. 15

SIR TIMOTHY. None! what ne'er a Lord! Some mishap
will befall me, some dire mischance: Ne'er a Lord!
ominous, ominous! our Party dwindles dayly. What,
nor Earl, nor Marquis, nor Duke, nor ne'er a Lord?
Hum, my Wine will lie most villanously upon my hands 20

13. no Parliament] This is a reference to the
Dissolution of the Third Whig Parliament at Oxford in
1681.

[III.1]

to night, Jervice. What, have we store of Knights
and Gentlemen?

JERVICE. I know not what Gentlemen there be, Sir; but
there are Knights, Citizens, their Wives and
Daughters. 25

SIR TIMOTHY. Make us thankful for that; our Meat will
not lie upon our hands then, Jervice: I'll say that
for our little Londoners, they are as tall fellows
at a well-charg'd Board as any in Christendom.

JERVICE. Then, Sir, there's Nonconformist-Parsons. 30

SIR TIMOTHY. Nay, then we shall have a cleer Board:
for your true Protestant Appetite in a Lay-Elder,
does a mans Table credit.

JERVICE. Then, Sir, there's Country-Justices and
Grand-Jury-men. 35

SIR TIMOTHY. Well enough, well enough, Jervice.

Enter MRS. SENSURE.

SENSURE. An't like your Worship, Mr. Wilding is come
in with a Lady richly drest in Jewels, mask'd, in
his hand, and will not be deny'd speaking with your
Worship. 40

SIR TIMOTHY. Hah, rich in Jewels! this must be she.
My Sword again, Jervice.--Bring 'em up, Sensure.
--Prithee how do I look to night, Jervice? (Setting
himself.)

JERVICE. Oh, most methodically, Sir. 45

[III.1]

Enter WILDING and DIANA and BETTY.

WILDING. Sir, I have brought into your kind protection
the richest Jewel all London can afford, fair Mrs.
Charlot Gettall.

SIR TIMOTHY. Bless us, she's ravishing fair! Lady, I
had the honour of being intimate with your worthy
Father. I think he has been dead-- 50

DIANA. [Aside.] If he chastize me much on that point,
I shall spoil all.----Alas, Sir, name him not; for
if you do, (Weeping.) I'm sure I cannot answer you
one Question.

WILDING. [Aside to him.] For Heaven sake, Sir, name 55
not her Father to her; the bare remembrance of him
kills her.

SIR TIMOTHY. Alas, poor Soul! Lady, I beg your
Pardon.----[Aside.] How soft-hearted she's! I am
in love; I find already a tickling kind of I know 60
not what, run frisking through my Veins.

BETTY. Aye, Sir, the good Alderman has been dead this
twelvemonth just, and has left his Daughter here, my
Mistriss, three thousand pound a year. (Weeping.)

SIR TIMOTHY. [Aside.] Three thousand pound a year! 65
Yes, yes, I am in love.

BETTY. Besides Money, Plate, and Jewels.

SIR TIMOTHY. [Aside.] I'll marry her out of hand. ----
Alas, I cou'd even weep too; but 'tis in vain.

[III.1]

Well, Nephew, you may be gone now: for 'tis not 70
 necessary you shou'd be seen here, d'ye see.

(Pushing him out.)

WILDING. You see, Sir, now, what Heaven has done for
 me; and you have often told me, Sir, when that was
 kind, you wou'd be so. Those Writings, Sir, by
 which you were so good to make me Heir to all your 75
 Estate, you said you wou'd put into my possession,
 whene'er I made it appear to you I cou'd live
 without 'em, or bring you a Wife of Fortune home.

SIR TIMOTHY. And I will keep my word; 'tis time
 enough. (Putting him out.) 80

WILDING. I have, 'tis true, been wicked; but I shall
 now turn from my evil ways, establish my self in the
 religious City, and enter into the Association.
 There wants but these same Writings, Sir, and your
 good Character of me. 85

SIR TIMOTHY. Thou sha't have both; all in good time,
 man: Go, go thy ways, and I'll warrant thee for a
 good Character; go.

WILDING. Aye, Sir; but the Writings, because I told
 her, Sir, I was your Heir; nay, forc'd to swear it 90
 too, before she wou'd believe me.

SIR TIMOTHY. Alas, alas, how shrewdly thou wer't put
 to't!

WILDING. I told her too, you'd buy a Patent for me:
 for nothing wooes a City-Fortune like the hopes of a 95

[III.1]

Ladyship.

SIR TIMOTHY. [Aside.] I'm glad of that; that I can
settle on her presently.

WILDING. You may please to hint something to her of my
Godly Life and Conversation; that I frequent 100
Conventicles, and am drunk nowhere but at your true
Protestant Consults and Clubs, and the like.

SIR TIMOTHY. [Aside.] Nay, if these will please her,
I have her for certain.----Go, go, fear not my good
word. 105

WILDING. But the Writings, Sir.--

SIR TIMOTHY. [Aside.] Am I a Jew, a Turk? Thou sha't
have any thing, now I find thee a Lad of Parts, and
one that can provide so well for thy Uncle. (Puts
him out, and addresses himself to the Lady.) 110

WILDING. Wou'd they were hang'd that trust you, that
have but the Art of Lejerdemain, and can open the
Japan-Cabinet in your Bed-chamber, where I know
those Writings are kept. Death, what a
disappointment's here! I wou'd a'sworn this Sham had 115
past upon him.--But, Sir, shall I not have the
Writings now?

SIR TIMOTHY. What not gone yet! for shame, away: Canst
thou distrust thy own natural Uncle? Fie, away,
Tom, away. 120

102. Consults] In the seventeenth century often
specifically a secret meeting for purposes of sedition
or intrigue, a cabal.

[III.1]

WILDING. A Plague upon your damn'd Dissimulation, that
 never-failing Badge of all your Party, there's 125
 always mischief at the bottom on't; I know ye all;
 and Fortune be the Word. When next I see you,
 Uncle, it shall cost you dearer.

Exit WILDING.

Enter JERVICE.

JERVICE. An't please your Worship, Supper's almost
 over, and you are askt for. 130

SIR TIMOTHY. They know I never sup: I shall come
 time enough to bid `em welcome.

Exit JERVICE.

DIANA. I keep you, Sir, from Supper and better Company.

SIR TIMOTHY. Lady, were I a Glutton, I cou'd be 135
 satisfi'd

With feeding on those two bright starry Eyes.

DIANA. You are a Courtier, Sir; we City-maids do
 seldom hear such Language: in which you shew your
 kindness to your Nephew, more than your thoughts of 140
 what my Beauty merits.

SIR TIMOTHY. [Aside.] Lord, Lord, how innocent she
 is!----My Nephew, Madam? yes, yes, I cannot chuse
 but be wonderous kind upon his score.

122. Badge of all your Party] A distinctive device
 or emblem, or mark, used originally to identify a
 knight or his followers and now worn as a sign of
 office or licensed employment.

[III.1]

DIANA. Nay, he has often told me, you were the best of 145
 Uncles, and he deserves your goodness; so hopeful a
 young Gentleman.

SIR TIMOTHY. [Aside.] Wou'd I cou'd see't.

DIANA. So modest.

SIR TIMOTHY. [Aside.] Yes, ask my Maids. 150

DIANA. So civil.

SIR TIMOTHY. [Aside.] Yes, to my Neighbours Wives.-----

But so, Madam, I find by this high Commendations of
 my Nephew, your Ladyship has a very slender opinion
 of your devoted Servant the while; or else, Madam, 155
 with this not disagreeable face and shape of mine,
 six thousand pound a year, and other Vertues and
 Commodities that shall be nameless, I see no reason
 why I should not beget an Heir of my own Body, had I
 the helping hand of a certain victorious person in 160
 the world, that shall be nameless. (Bowing and
smirking.)

DIANA. [Aside.] Meaning me, I am sure: If I shou'd
 marry him now, and disappoint my dear Inconstant
 with an Heir of his own begetting, 'twou'd be a most
 wicked Revenge for past Kindnesses. 165

SIR TIMOTHY. I know your Ladyship is studying now who
 this victorious person shou'd be, whom I dare not
 name; but let it suffice she is, Madam, within a
 mile of an Oak.

[III.1]

DIANA. No, Sir, I was considering, if what you say be 170
true,

How unadvisedly I have lov'd your Nephew,

Who swore to me he was to be your Heir.

SIR TIMOTHY. My Heir, Madam! am I so visibly old to be
so desperate? 175

No, I'm in my years of desires and discretion,

And I have thoughts, durst I but utter `em;

But modestly say, Mum--

DIANA. I took him for the hopefulest Gentleman--

SIR TIMOTHY. Let him hope on, so will I; and yet, 180
Madam, in consideration of your love to him, and
because he is my Nephew, young, handsome, witty, and
soforth, I am content to be so much a Parent to him,
as, if Heaven please,--to see him fairly hang'd.

DIANA. How, Sir! (In amaze.) 185

SIR TIMOTHY. He has deserv'd it, Madam; First, for
lampooning the Reverend City, with its noble
Government, with the Right Honourable Gown-men;
libelling some for Feasting, and some for Fasting,
some for Cuckolds, and some for Cuckold-makers; 190
charging us with all the seven deadly sins, the
sins, of our Forefathers, adding seven score more to
the number; the sins of Forty One reviv's again in
Eighty One, with Additions and Amendments: for which,

188. Gown-men] A member of the legal profession, a
barrister or judge.

[III.1]

though the Writings were drawn by which I made him 195

my whole Executor, I will dis-inherit him.

Secondly, Madam, he deserves hanging for seducing
and most feloniously bearing away a young
City-Heiress.

DIANA. Undone, undone! Oh with what face can I return 200
again!

What man of Wealth or Reputation, now

Will think me worth the owning! (Feigns to weep.)

SIR TIMOTHY. Yes, yes, Madam, there are honest,
discreet, religious and true Protestant Knights in
the City, that would be proud to dignifie and 205
distinguish so worthy a Gentlewoman. (Bowing and
smiling.)

BETTY. [Aside.] Look to your hits, and take fortune
by the forelock, Madam----Alas, Madam, no Knight,
and poor too!

SIR TIMOTHY. As a Tory-Poet. 210

BETTY. Well, Madam, take comfort; if the worst come to
the worst, you have Estate enough for both.

DIANA. Aye, Betty, were he but honest, Betty.
(Weeping.)

SIR TIMOTHY. Honest! I think he will not steal; but
for his Body, the Lord have mercy upon't, for he 215
has none.

207. Look to your hits] Have an eye on the main
chance; attend to your business. Possibly from cricket
or archery.

[III.1]

DIANA. 'Tis evident I am betray'd, abus'd;

H'as lookt, and sigh'd, and talkt away my Heart;

H'as sworn and vow'd, and flatter'd me to ruine.

(Weeping.)

SIR TIMOTHY. A small fault with him; he has flatter'd 220

and sworn me out of many a fair thousand: Why he has

no more Conscience than a Polititian, nor no more

Truth than a Narrative (under the Rose.)

DIANA. Is there no Truth nor Honesty i'th' World?

SIR TIMOTHY. Troth, very little, and that lies all 225

i'th' City, amongst us sober Magistrates.

DIANA. Were I a man, how wou'd I be reveng'd!

SIR TIMOTHY. Your Ladyship might do better as you are,

were I worthy to advise you.

DIANA. Name it. 230

SIR TIMOTHY. Why by marrying your Ladyships most

assur'd Friend, and most humble Servant, Timothy

Treat-all of London, Alderman. (Bowing.)

BETTY. Aye, this is something, Mistriss; here's Reason!

DIANA. But I have given my Faith and Troth to Wilding, 235

Betty.

SIR TIMOTHY. Faith and Troth! We stand upon neither

Faith nor Troth in the City, Lady. I have known an

Heiress married and bedded, and yet with the advice

of the wiser Magistrates, has been unmarried and 240

consummated anew with another, so it stands with our

223. under the Rose] secretly; on the quiet. The
rose was sacred to the god of silence.

[III.1]

Interest; 'tis Law by Magna Charta. Nay, had you married my ungracious Nephew, we might by this our Magna Charta have hang'd him for a Rape.

DIANA. What, though he had my consent? 245

SIR TIMOTHY. That's nothing, he had not ours.

DIANA. Then shou'd I marry you by stealth, the danger wou'd be the same.

SIR TIMOTHY. No, no, Madam, we never accuse one another; 'tis the poor Rogues, the Tory Rascals, we 250 always hang. Let 'em accuse me if they please, alas, I come off hand-smooth with Ignoramus.

Enter JERVICE.

JERVICE. Sir, there's such calling for your Worship!

They are all very merry, the Glasses go briskly about.

242. Magna Charta] In 1651, the New Model Army drew the common people more and more into politics and demanded more legal reform for the protection of the middling and poorer sort. Much of this reform was to be found in criticism of existing institutions and certain types of rules and in an appeal to the past and its documents, whether the Bible or the Magna Carta. Imprisonment of a poor person for debt was against the Magna Carta and the Petition of Right.

252. hand smooth] level or flat, as if smoothed with the hands.

252. ignoramus] "We take no notice of it," the legal form by which a grand jury rejected an indictment. After more than four months in the Tower, Shaftesbury was indicted on a charge of high treason at the Old Bailey on 24 November 1681. The jury returned the bill marked "Ignoramus"; and until Charles called the Lord Mayor to account three days later, the London rabble celebrated the Whig victory with bonfires, "insolence and riot." Ogg, II, 628-30.

[III.1]

SIR TIMOTHY. Go, go, I'll come when all the Healths 255
are past; I love no Healths.

JERVICE. They are all over, Sir, and the Ladies are
for dancing; so they are all adjourning from the
Dining-room hither, as more commodious for that
Exercise. I think they're coming, Sir. 260

SIR TIMOTHY. Hah, coming! Call Sensure to wait on the
Lady to her Apartment.--And, Madam, I do most
heartily recommend my most humble Address to your
most judicious consideration, hoping you will most
vigorously, and with all your might, maintain the 265
Rights and Priviledges of of the honourable City;
and not suffer the force of perswasion of any
Arbritrary Lover whatsoever, to subvert their
Ancient and Fundamental Laws, by seducing and
forcibly bearing away so rich and so illustrious a 270
Lady: and, Madam, we will unanimously stand by you
with our Lives and Fortunes.--This I learnt from a
Speech at the Election of a Burgess.

Leads her to the door: she goes
out with BETTY and SENSURE.

Enter Musick playing, SIR ANTHONY MERIWILL dancing with
a Lady in his hand, SIR CHARLES with LADY GALLIARD,
several other women and men.

SIR ANTHONY. (Singing.)

[III.1]

Philander was a jolly Swain,
And lov'd by ev'ry Lass; 275
Whom when he met upon the Plain,
He laid upon the Grass.

And here he kist, and there he play'd
With this, and then the tother,
Till every wanton smiling Maid 280
At last became a Mother.

And to her Swain, and to her Swain,
The Nymph begins to yield;
Ruffle, and breathe, and then to't again,
Thou'rt Master of the Field. 285

(Clapping SIR CHARLES on the back.)

SIR CHARLES. And if I keep it not, say I'm a Coward,
 Uncle.

SIR ANTHONY. More Wine there, Boys, I'll keep the
 Humour up. (Enter Bottles and Glasses.)

SIR TIMOTHY. How! young Meriwill so close to the 290
 Widow!--Madam-- (Addressing himself to her, SIR
CHARLES puts him by.)

SIR CHARLES. Sir Timothy, why what a Pox dost thou
 bring that damn'd Puritanical, Schismatical,
 Phanatical, Small-beer-face of thine into good

294. Small-beer] small beer. A trifling matter;
 small things.

[III.1]

Company? Give him a full Glass to the Widow's Health. 295

SIR TIMOTHY. O lack, Sir Charles, no Healths for me,
I pray.

SIR CHARLES. Hark ye, leave that couzening, canting,
sanctifi'd Sneer of yours, and drink ye me like a
sober loyal Magistrate, all those Healths you are 300
behind, from his sacred Majesty, whom God long
preserve, with the rest of the Royal Family, even
down to this wicked Widow, whom Heaven soon convert
from her lewd designs upon my Body. (Pulling SIR
TIMOTHY to kneel.)

SIR ANTHONY. A rare Boy! he shall have all my Estate. 305

SIR TIMOTHY. [Aside.] How, the Widow a lewd designe
upon his Body! Nay, then I am jealous.

LADY GALLIARD. I a lewd designe upon your Body! for
what, I wonder?

SIR CHARLES. Why, for villanous Matrimony. 310

LADY GALLIARD. Who, I!

SIR CHARLES. Who, you? yes, you.

Why are those Eyes drest in inviting Love?
Those soft bewitching Smiles, those rising Breasts,
And all those Charms that make you so adorable, 315
Is't not to draw Fools into Matrimony?

SIR ANTHONY. How's that, how's that! Charles at his
Adorables and Charms! He must have t'other Health,
he'll fall to his old Dog-trot again else. Come,

[III.1]

come, every man his Glass. Sir Timothy, you are six 320
 behind. Come, Charles, name `em all. (Each take a
Glass, and force SIR TIMOTHY on his knees.)

SIR CHARLES. --Not bate ye an Ace, Sir: Come, his
 Majesties Health, and Confusion to his Enemies.

(They go to force his mouth open to drink.)

SIR TIMOTHY. Hold, Sir, hold, if I must drink, I must; 325
 but this is very Arbitrary, methinks. (Drinks.)

SIR ANTHONY. And now, Sir, to the Royal Duke of Albany.
 Musick, play a Scotch Jig. (Musick plays, they
drink.)

SIR TIMOTHY. This is meer Tyranny.

Enter JERVICE.

JERVICE. Sir, there is just alighted at the Gate a 330
 Person of Quality, as appears by his Train, who give
 him the Title of a Lord.

SIR TIMOTHY. How, a strange Lord! Conduct him up with
 Ceremony, Jervice.--Ods so, he's here!

Enter WILDING in disguise, DRESSWELL, and
FOOTMEN and PAGES.

WILDING. Sir, by your Reverend Aspect, you shou'd be 335
 the Renown'd Mester de Hotell?

SIR TIMOTHY. Meter de Otell! I have not the honour

323. bate ye an Ace.] make the slightest abatement.

336. Mester de Hotell] butler; major domo.

[III.1]

to know any of that name; I am call'd Sir Timothy
Treat-all. (Bow^{ing}.)

WILDING. The same, Sir: I have been bred abroad, and 340

thought all Persons of Quality had spoke French.

SIR TIMOTHY. Not City Persons of Quality, my Lord.

WILDING. I'm glad on't, Sir: for 'tis a Nation I hate,
 as indeed I do all Monarchies.

SIR TIMOTHY. Hum! hate Monarchy! Your Lordship is 345
 most welcome. (Bow^s.)

WILDING. Unless Elective Monarchies, which so resemble
 a Commonwealth.

SIR TIMOTHY. Right, my Lord; where every man may hope
 to take his turn.--Your Lordship is most singularly 350
 welcome. (Bow^s low.)

WILDING. And though I am a stranger to your Person, I
 am not to your Fame, amongst the sober Party of the
Amsterdambians, all the French Hugonots throughout
Geneva; even to Hungary and Poland, fames trumpet 355
 sounds your praise, making the Pope to fear, the
 rest admire you.

SIR TIMOTHY. I'm much oblig'd to the Renowned Mobily.

WILDING. So you will say, when you shall hear my
 Embassie. The Polanders by me salute you, Sir, and 360
 have in this next new Election, prickt ye down for
 their succeeding King.

358. Mobily] the populace; the rough part of the
 population.

[III.1]

SIR TIMOTHY. How, my Lord, prickt me down for a King!

Why this is wonderful! Prickt me, unworthy me, down
for a King! How cou'd I merit this amazing Glory! 365

WILDING. They know, he that can be so great a Patriot
to his Native Country, where but a private person,
what must he be when Power is on his side?

SIR TIMOTHY. Aye, my Lord, my Country, my bleeding
Country! there's the stop to all my rising 370
Greatness. Shall I be so ungrateful to disappoint
this big expecting Nation? defeat the sober Party,
and my Neighbours, for any Polish Crown? But yet,
my Lord, I will consider on't: Mean time my House is
yours. 375

WILDING. I've brought you, Sir, the measure of the
Crown: Hah, it fits you to a hair.

(Pulls out a Ribon and measures his head.)

You were by Heaven and Nature fram'd that Monarch.

SIR ANTHONY. Hah, at it again! (SIR CHARLES making
sober love.)

Come, we grow dull, Charles: where stands the Glass? 380
what, balk my Lady Galliard's Health! (They go to
drink.)

WILDING. [Aside.] Hah, Galliard--and so sweet on
Meriwill!

LADY GALLIARD. If it be your business, Sir, to drink,
I'll withdraw. 385

SIR CHARLES. Gad, and I'll withdraw with you, Widow,

[III.1]

Heark ye Lady Galliard, I am damnably afraid you cannot bear your Liquor well, you are so forward to leave good Company and a Bottle.

SIR TIMOTHY. Well, Gentlemen, since I have done what I 390
never do, to oblige you, I hope you'll not refuse a
Health of my Denomination.

SIR ANTHONY. We scorn to be so uncivil. (All take
Glasses.)

SIR TIMOTHY. Why then here's a conceal'd Health that
shall be nameless, to his Grace the King of 395
Poland.

SIR CHARLES. King of Poland! Lord, Lord, how your
thoughts ramble!

SIR TIMOTHY. Not so far as you imagine; I know what I
say, Sir. 400

SIR CHARLES. Away with it. (Drink all.)

WILDING. I see, Sir, you still keep up that English
Hospitality that so renowned our Ancestors in
History. (Looking on LADY GALLIARD.)

SIR TIMOTHY. Aye, my Lord, my noble Guests are my 405
Wife and Children.

WILDING. Are you not married then?---[Aside.] Death,
she smiles on him!

SIR TIMOTHY. I had a Wife, but, rest her Soul, she's
dead; and I have no Plague left now, but an 410
ungracious Nephew, perverted with Ill Customs,

[III.1]

Tantivie-Opinions, and Court-Notions.

WILDING. Cannot your pious Examples convert him?

----[Aside.] By Heaven, she's fond of him!

SIR TIMOTHY. Alas, I have try'd all ways, fair and 415
foul; nay, had settled t'other day my whole Estate
upon him, and just as I had sign'd the Writings, out
comes me a damn'd Libel call'd, A Warning to all
good Christians against the City-Magistrates; and I
doubt he had a hand in Absalon and Achitophel; a 420
Rogue: But some of our sober Party have claw'd him
home, i' faith, and given him Rhyme for his Reason.

WILDING. Most visibly in Love!--Oh, Sir, Nature, Laws,
and Religion, plead for so neer a Kinsman.

SIR TIMOTHY. Laws and Religion! Alas, my Lord, he 425
deserves not the name of a Patriot, who does not for
the Publick Good defie all Laws and Religion.

WILDING. Death, I must interrupt 'em!--Sir, pray what
Lady's that? (WILDING salutes her.)

SIR TIMOTHY. I beseech your Lordship, know her, 'tis 430
my Lady Galliard: the rest are all my Friends and
Neighbours, true Protestants all--Well, my Lord, how
do you like my method of doing the Business of the
Nation, and carrying on the Cause with Wine, Women,

412. Tantivie] at full gallop. A nickname given to post-Restoration High Churchmen and Tories, especially in the reign of James II. In 1680 a caricature was published representing a high Church clergyman mounted on the Church of England and riding "tantivie" to Rome.

[III.i]

and soforth?

435

WILDING. High feeding and smart Drinking, gains more
to the Party, than your smart Preaching.

SIR TIMOTHY. Your Lordship has hit it right: A rare
man this!

WILDING. But come, Sir, leave we serious affairs, and 440
oblige these fair ones. (Addresses himself to
GALLIARD, SIR CHARLES puts him by.)

Enter CHARLOT disguised, CLACKET, and FOPINGTON.

CHARLOT. Heavens, Clacket, yonders my false one, and
that my lovely Rival. (Pointing to WILDING and LADY
GALLIARD.)

Enter DIANA and SENSURE maskt, and BETTY.

DIANA. Dear Mrs. Sensure, this Favour has oblig'd me. 445

SENSURE. I hope you'll not discover it to his Worship,
Madam.

WILDING. By her meen, this shou'd be handsome.--(Goes
to DIANA.) Madam, I hope you have not made a
Resolution to deny me the honour of your hand. 450

DIANA. Hah, Wilding! Love can discover thee through
all disguise.

WILDING. Hah, Diana! Wou'd 'twere Felony to wear a
Vizard. Gad, I'd rather meet it on the Kings

444. Vizard] mask.

[III.1]

Highway with Stand and Deliver, than thus encounter 455
 it on the Face of an old Mistriss; and the Cheat
 were more excusable.--But how-- (Talks aside with
her.)

SIR CHARLES. Nay, never frown nor chide: for thus do I
 intend to shew my Authority, till I have made thee
 onely fit for me. 460

WILDING. [Aside.] Is't so, my precious Uncle! are you
 so great a Devil in Hypocrisie! Thus had I been
 serv'd, had I brought him the right woman.

DIANA. But do not think, dear Tommy, I wou'd have
 serv'd thee so; married thy Uncle, and have cozen'd 465
 thee of thy Birthright.--But see, we're observ'd!

(CHARLOT listening behind him all this while.)

CHARLOT. By all that's good, 'tis he! that Voice is
 his!

(He going from DIANA turns upon CHARLOT and looks.)

WILDING. Hah, what pretty Creature's this, that has so
 much of Charlot in her face? But sure she durst not 470
 venture: 'tis not her dress nor meen. Dear pretty
 stranger, I must dance with you.

CHARLOT. Gued deed, and see ye shall, Sir, gen you
 please. Tho I's not dance, Sir, I's tell ya that
 noo. 475

462. In the seventeenth century, the mark of
 exclamation could be used not only for an exclamation,
 but also for an interrogation. (Whether it could be
 used with any interrogation seems to be uncertain.)

[III.1]

WILDING. Nor I: so we're well matcht. By Heaven,
she's wonderous like her.

CHARLOT. By th' Mass, not so kind, Sir: 'Twere gued
that ene of us shou'd dance to guid the other weel.

WILDING. How young, how innocent, and free she is? 480
And wou'd you, fair one be guided by me?

CHARLOT. In any thing that gued is.

WILDING. I love you extreamly, and wou'd teach you to
love.

CHARLOT. Ah, wele aday! (Sighs and smiles.) 485

WILDING. A thing I know you do not understand.

CHARLOT. Gued faith, and ya're i'th' right, Sir; yet
'tis a thing I's often hear ya gay men talk of.

WILDING. Yes, and no doubt have been told those pretty
Eyes inspired it. 490

CHARLOT. Gued deed, and so I have: Ya men make sa
mickle ado aboot ens Eyes, ways me, I's ene tir'd
with sick-like Compliments.

WILDING. Ah, if you give us Wounds, we must complain.

CHARLOT. Ya may ene keep out a harms way then. 495

WILDING. Oh, we cannot; or if we cou'd, we wou'd not.

CHARLOT. Marry and I's have ene a Song tol that tune,
Sir.

WILDING. Dear Creature, let me beg it.

CHARLOT. Gued faith, ya shall not, Sir, I's sing 500

492. mickle] much; great.

[III.1]

without entreaty.

SONG

Ah, Jenny, gen your Eyes do kill,
You'll let me tell my pain;
Gued faith, I lov'd against my will,
But wad not break my Chain.

505

I ence was call'd a bonny Lad,
Till that fair face if yours
Betray'd the freedom ence I had,
And ad my bleether howers.

But noo ways me, like Winter looks,
My gloomy showering Eyne,
And on the banks of shaded Brooks,
I pass my wearied time.

510

I call the Streem that gleeedeth on,
To witness if it see,
On all the flowry Brink along,
A Swain so true as Iee.

515

WILDING. This very Swain am I, so true and so forlorn,
 unless you pity me.---[Aside.] This is an
 excellensie Charlot wants, at least I never heard
 her sing.

520

SIR ANTHONY. Why Charles, where stands this woman,

509. ad] This word is not found in any Scot's dictionaries, nor is it used in the poetry of Robert Burns. It is probably a term coined by Behn.

509. bleether] blither.

[III.1]

Charles? (FOPINGTON comes up to CHARLOT.)

WILDING. [Aside,] I must speak to Galliard, though

all my Fortunes depend on the discovery of my self. 525

SIR ANTHONY. Come, come, a cooling Glass about.

WILDING. Dear Dresswell, entertain Charles Meriwill

a little, whilst I speak to Galliard.

(The men go all to the Drinking-table.)

By Heaven, I die, I languish for a word!

--Madam, I hope you have not made a Vow 530

To speak with none but that young Cavalier?

They say, the freedom English Ladies use,

Is as their Beauty, great.

LADY GALLIARD. Sir, we are none of those of so nice

and delicate a Vertue as Conversation can corrupt; 535

we live in a cold Climate.

WILDING. And think you're not so apt to be in love,

As where the Sun shines oftner.

But you too much partake of the Inconstancy of this

your fickle Climate. (Maliciously to her.) 540

One day all Sun-shine, and th' encourg'd Lover

Decks himself up in glittering Robes of Hope;

And in the midst of all their boasted Finery

Comes a dark Cloud across his Mistriss Brow,

Dashes the Fool, and spoils the gawdy show. 545

(LADY GALLIARD observing him neerly.)

LADY GALLIARD. Hah, do not I know that railing Tongue

of yours?

[III.1]

WILDING. 'Tis from your Guilt, not Judgment then.

I was resolv'd to be to night a Witness
 Of that sworn Love you flatter'd me so often with. 550
 By Heaven, I saw you playing with my Rival,
 Sigh'd, and lookt Babies in his gloating Eyes.
 When is the Assignation? when the Hours?
 For he's impatient as the raging Sea,
 Loose as the Winds, and amorous as the Sun 555
 That kisses all the Beauties of the Spring.

LADY GALLIARD. I take him for a soberer person, Sir.

WILDING. Have I been the Companion of his Riots
 In all the lewd course of our early Youth,
 Where like unwearied Bees we gather'd Flowers? 560
 But no kind Blossome cou'd oblige our stay,
 We rifled and were gone.

LADY GALLIARD. Your Vertues I perceive are pretty
 equal;

Onely his Love's the honestest o'th' two.

WILDING. Honestest! that is, he wou'd owe his good 565
 fortune to the Parson of the Parish;
 And I wou'd be oblig'd to you alone.
 He wou'd have a License to boast he lies with you,
 And I wou'd do't with modesty and silence:
 For Vertue's but a name kept free from Scandal, 570
 Which the most base of women best preserve,

552. lookt Babies] gave amorous glances.

[III.1]

Since Gilting and Hypocrisie cheat the world best.

--But we both love, and who shall blab the secret?

(In a soft tone.)

LADY GALLIARD. Oh, why were all the Charms of Speaking
given to that false Tongue that makes no better use 575
of 'em?--I'll hear no more of your enchanting
Reasons.

WILDING. You must.

LADY GALLIARD. I will not.

WILDING. Indeed you must. 580

LADY GALLIARD. By all the Powers above--

WILDING. By all the powers of Love, you'll break your
Oath, unless you swear this night to let me see you.

LADY GALLIARD. This night?

WILDING. This very night. 585

LADY GALLIARD. I'd die first.--At what hour? (First
turns away, then sighs and looks on him.)

WILDING. Oh, name it; and if I fail-- (With joy.)

LADY GALLIARD. I wou'd not for the World--

WILDING. That I shou'd fail!

LADY GALLIARD. Not name the guilty hour. 590

WILDING. Then I through eager haste shall come too
soon,

And do your Honour wrong.

572. Gilting] To give a specious brilliance or
lustre to actions through the use of fair words.

[III.1]

LADY GALLIARD. My Honour! Oh that word!

WILDING. [Aside.] Which the Devil was in me for

naming.----At Twelve!

595

LADY GALLIARD. My Women and my Servants then are up.

WILDING. At One, or Two.

LADY GALLIARD. So late! 'twill be so quickly day!

WILDING. Aye, so it will:

That half our business will be left unfinisht.

600

LADY GALLIARD. Hah, what do you mean? what business?

WILDING. A thousand tender things I have to say,

A thousand Vows of my eternal love;

And now and then we'll kiss and--

LADY GALLIARD. Be extreamly honest.

605

WILDING. As you can wish.

LADY GALLIARD. [Aside.] Rather as I command: for

shou'd he know my wish, I were undone.

WILDING. The Signe.--

LADY GALLIARD. Oh, press me not;--yet you may come at

610

midnight under my Chamber-window. (SIR CHARLES sees'em so close, comes to 'em.)

SIR CHARLES. Hold, Sir, hold! Whilst I am listening

to the relation of your French Fortifications,

Outworks, and Counterscarps, I perceive the Enemy in

my Quarters.--My Lord, by your leave. (Puts him by, 615growing drunk.)

CHARLOT. Perswade me not; I burst with Jealousie.

(WILDING turns, sees CLACKET.)

[III.1]

WILDING. Death and the Devil, Clacket! then 'tis
Charlot, and I'm discover'd to her.

CHARLOT. [To WILDING in anger.] Say, are you not a
 false dissembling thing?

WILDING. What, my little Northern Lass translated into 620
 English!

This 'tis to practice Art in spite of Nature.

Alas, thy Vertue, Youth, and Innocence,

Were never made for Cunning,

I found ye out through all your forc'd Disguise.

CHARLOT. Hah, did you know me then? 625

WILDING. At the first glance, and found you knew me too,
 And talkt to yonder Lady in revenge,
 Whom my Uncle wou'd have me marry. But to avoid all
 discourses of that nature, I came to night in this
 disguise you see, to be conceal'd from her; that's 630
 all.

CHARLOT. And is that all, on honour? is it, Dear?

WILDING. What, no Belief, no Faith in villanous women?

CHARLOT. Yes, when I see the Writings.

WILDING. Go home; I die if you shou'd be discover'd; 635
 And credit me, I'll bring you all you ask.----

[Aside to CLACKET.] Clacket, you and I must have an
 odde Reckoning about this nights jant of yours.

SIR TIMOTHY. Well, my Lord, how do you like our
 English Beauties? 640

WILDING. Extreemly, Sir; and was pressing this young

[III.1]

Lady to give us a Song.

(Here is an Italian Song in two parts.)

SIR TIMOTHY. [To CLACKET.] I never saw this young

Lady before: pray who may she be, Neighbour?

MRS. CLACKET. A Niece of mine, newly come out of 645
Scotland, Sir.

SIR TIMOTHY. Nay, then she dances by nature.

Gentlemen and Ladies, please you to sit, here's a
young Neighbour of mine will honour us with a Dance.

(They all sit; CHARLOT and FOPINGTON dance.)

So, so; very well, very well. Gentlemen and Ladies, 650

I am for Liberty of Conscience, and Moderation.

There's a Banquet waits the Ladies, and my Cellars
are open to the men; but for my self, I must retire:

first waiting on your Lordship to shew you your

Apartment, then leave you to cher entire; and to 655

morrow, my Lord, you and I will settle the Nation,

and resolve on what return we will make to the noble
Polanders.

Exeunt all but WILDING, DRESSWELL, FOPINGTON,

SIR CHARLES leading out LADY GALLIARD.

SIR ANTHONY. Well said, Charles, thou leavest her not,
till she's thy own, Boy.--And Philander was a jolly 660

Swain, &c.

Exit singing.

655. cher entire] entertain or enjoy yourself
thoroughly.

[III.1]

WILDING. All things succeed above my wish, dear Frank;

Fortune is kind; and more, Galliard is so:

This night crowns all my Wishes.

[To his FOOTMAN.] Laboir, are all things ready for 665
our purpose?

LABOIR. Dark Lanthorns, Pistols, Habits and Vizards,
Sir.

FOPINGTON. I have provided Portmantles to carry off
the Treasure. 670

DRESSWELL. I perceive you are resolv'd to make a
through-stitcht Robbery on't.

FOPINGTON. Faith, if it lie in our way, Sir, we had as
good venture a Caper under the Triple Tree for one
as well as t'other. 675

WILDING. We will consider on't. 'Tis now just struck
Eleven: within this hour is the dear Assignment
with Galliard.

DRESSWELL. What, whether our affairs be finisht or
not? 680

WILDING. 'Tis but at next door; I shall return time
enough for that trivial business.

667. Dark Lanthorns] A lantern with a slide or
arrangement by which the light can be concealed.

669. Portmantles] portmanteaus. A case or bag
for carrying clothing. Spelling, Northern dialect.

674. Triple Tree] Gallows.

[III.1]

DRESSWELL. A trivial business of some six thousand
pound a year?

WILDING. Trivial to a woman, Frank! no more; do you 685
make as if you went to bed.--Laboir, do you feign to
be drunk, and lie on the Hall-table; and when I give
the signe, let me softly in.

DRESSWELL. Death, Sir, will you venture at such a
time! 690

WILDING. My life and future hope--I am resolv'd,
Let Polititians plot, let Rogues go on
In the old beaten Path of Forty One,
Let City-Knaves delight in Mutiny,
The Rabble bow to old Presbytery; 695
Let petty States be to confusion hurl'd,
Give me but Woman, I'll despise the World.

ACT the Fourth.

[IV.1] SCENE the FIRST. A Dressing Room.

LADY GALLIARD is discover'd in an undress at her Table,
Glass, and Toilette, CLOSET attending: As soon as the
Scene draws off, she rises from the Table as disturb'd
and out of humour.

LADY GALLIARD. Come, leave your everlasting
 Chamber-Maids Chat, your dull Road of Slandering by
 rote, and lay that Paint aside. Thou art fuller of
 false News, than an unlicens'd Mercury.

CLOSET. I have good proof, Madam, of what I say. 5

LADY GALLIARD. Proof of a thing impossible!--Away.

CLOSET. Is it a thing so impossible, Madam, that a man
 of Mr. Wilding's parts and person should get a
 City-Heiress?

Such a bonne Mine, and such a pleasant Wit! 10

LADY GALLIARD. Hold thy fluent Tattle, thou hast Tongue
 Enough to talk an Oyster-woman deaf; I say it
 cannot be.--

----[Aside.] What means the panting of my troubled
 Heart! 15

Oh my presaging fears! shou'd what she says prove
 true,

10. bonne Mine] handsome appearance.

11. Tattle] gossip.

[IV.1]

How wretched and how lost a thing am I!

CLOSET. Your Honour may say your pleasure; but I hope

I have not liv'd to these years to be impertinent:-- 20

No, Madam, I am none of those that run up and down
the Town a Story-hunting, and a Lye-catching, and--

LADY GALLIARD. Eternal rattle, peace!--

Mrs. Charlot Gettall go away with Wilding!

A man of Wilding's extravagant life 25

Get a Fortune in the City!

Thou might'st as well have told me, a Holder forth
were married to a Nun.

There are not two such Contraries in Nature;

Tis flamm, 'tis foolery, 'tis most impossible. 30

CLOSET. I beg Ladyships pardon, if my discourse offend
you; but all the world knows Mrs. Clacket to be a
person--

LADY GALLIARD. Who is a most devout Bawd, a precise

Procurer; 35

Saint in the Spirit, and Whore in the Flesh;

A Doer of the Devils work in Gods Name.

27. a Holder forth] a dissenting preacher.
Swift's satire in Section XI of The Tale of the Tub
(1704), shows that "holding forth" was in common use as
a term for dissenting preachers. Swift directs his
attack at the Puritans who, in cutting their hair
short, made their ears prominent, the dilation of their
ears being equivalent to the degree of their religious
zeal. Swift's preacher turns sometimes to hold forth
one ear, sometimes to hold forth another.

30. flamm] humbug.

[IV.i]

Is she your Informer? nay, then the Lye's undoubted.--
 I say once more, adone with your idle Tittle-tattle,--
 And to divert me, bid Betty sing the Song which 40

Wilding

Made to his last Mistriss: we may judge by that
 What little Haunts and what low Game he follows.
 This is not like the description of a rich Citizens
 Daughter and Heir, but some common Hackney of the
 Suburbs. 45

CLOSET. I have heard him often swear she was a
 Gentlewoman, and liv'd with her Friends.

LADY GALLIARD. Like enough; there are many of these
 Gentlewomen who live with their Friends, as rank
 Prostitutes, as errant Jilts, as those who make open 50
 profession of the Trade--almost as mercenary--But
 come, the Song.

Enter BETTY.

SONG

In Phillis, all vile Jilts are met,
Foolish, uncertain, false, Coquette.
Love is her constant welcome Guest, 55
And still the newest pleases best.
Quickly she likes, then leaves as soon;
Her life on Woman's a Lampoon.

45. Hackney of the Suburbs] a prostitute;
 belonging to or characteristic of the suburbs (of
 London) as a place inferior, debased or especially
 licentious.

[IV.i]

Yet for the Plague of Humane Race,
This Devil has an Angels Face; 60
Such Youth, such Sweetness in her look,
Who can be man, and not be took?
What former Love, what Wit, what Art,
Can save a poor inclining heart?

In vain, a thousand times an hour, 65
Reason rebels against her power.
In vain I rail, I curse her Charms;
One look my feeble Rage disarms.
There is Inchantment in her Eyes;
Who sees `em, can no more be wise. 70

Enter WILDING, who runs to embrace LADY GALLIARD.

WILDING. Twelve was the luckie minute when we met:
 Most charming of your Sex, and wisest of all Widows,
 My Life, my Soul, my Heaven to come, and here!
 Now I have liv'd to purpose, since at last--Oh,
 killing Joy!--

Come, let me fold you, press you in my arms, 75
 And kiss you thanks for this dear happy night.

LADY GALLIARD. You may spare your thanks, Sir, for
 those that will deserve `em; I shall give ye no
 occasion for `em.

WILDING. Nay, no Scruples now, dearest of Dears, no 80
 more;

[IV.i]

`Tis most unseasonable--

I bring a heart full fraught with eager hopes,

Opprest with a vast load of longing Love;

Let me unlade me in that soft white Bosome, 85

That Store-house of rich Joys and lasting Pleasures,

And lay me down as on a Bed of Lillies.

(She breaks from him.)

LADY GALLIARD. You're wonderous full of Love and

Rapture, Sir; but certainly you mistake the person

you address `em to. 90

WILDING. Why, are you not my Lady Galliard, that very

Lady Galliard, who if one may take her word for't,

loves Wilding? Am I not come hither by your own

appointment; and can I have any other business here

at this time of night, but Love, and Rapture, and-- 95

LADY GALLIARD. Scandalous and vain! by my

appointment, for so lewd a purpose! guard me, ye

good Angels.

If after an Affront so gross as this,

I ever suffer you to see me more, 100

Then think me what your Carriage calls me,

An Impudent, an open Prostitute,

Lost to all sense of Vertue, or of Honour.

WILDING. [Aside.] What can this mean? Oh, now I

understand the Mystery; (Looking on CLOSET.) 105

Her Woman's here, that troublesome piece of Train.

--I must remove her.----Heark ye, Mrs. Closet,

[IV.1]

I had forgot to tell you; As I came up I heard a
Kinsman of yours very earnest with the Servants
below, and in great haste to speak with you. 110

CLOSET. A Kinsman! that's very likely indeed, and at
this time of night.

WILDING. Yes, a very neer Kinsman he said he was, your
Fathers own Mothers Uncles Sisters Son; what d'ye
call him? 115

CLOSET Aye, what d'ye call him indeed; I shou'd be
glad to hear his name. Alas, Sir, I have no neer
Relation living that I know of, the more's my
misfortune, poor helpless Orphan that I am. (Weeps.)

WILDING. Nay, but Mrs. Closet, pray take me right, 120
This Country-man of yours, as I was saying--

LADY GALLIARD. Chang'd already from a Kinsman to a
Country-man! A plain contrivance to get my Woman
out of the Room. Closet, as you value my service,
stir not from hence. 125

WILDING. This Country-man of yours, I say, being left
Executor by your Fathers last Will and Testament, is
come--Dull Waiting-woman, I wou'd be alone with your
Lady; know your Que, and retire.

CLOSET. How, Sir! 130

WILDING. Learn, I say, to understand Reason when you
hear it. Leave us a while; Love is not a Game for
three to play at. (Gives her Money.)

[IV.1]

CLOSET. I must own to all the world, you have
 convinc'd me; I ask a thousand Pardons for my 135
 dulness. Well, I'll be gone, I'll run; you're a
 most powerful person, the very Spirit of
 Perswasion.--I'll steal out.--You have such a taking
 way with you--But I forget my self. Well, your most
 obedient Servant: Whenever you've occasion, Sir, be 140
 pleas'd to use me freely.

WILDING. Nay, dear Impertinent, no more Compliments,
 you see I'm busie now; prithee be gone, you see I'm
 busie.

CLOSET. I'm all Obedience to you, Sir-- 145
 Your most obedient--

LADY GALLIARD. Whither are you fisking and gigiting
 now?

CLOSET. Madam, I am going down, and will return
 immediately, immediately. 150

Exit CLOSET.

WILDING. So, she's gone; Heaven and broad Gold be
 prais'd for the deliverance: And now, dear Widow,
 let's lose no more pretious time; we've fool'd away
 too much already.

LADY GALLIARD. This to me? 155

147. fisking and gigiting] moving backward and
 forward.

151. broad Gold] a term used to imply quality.

[IV.1]

WILDING. To you, yes, to whom else shou'd it be?

unless being sensible you have not discretion enough
to manage your own affairs your self, you resolve,
like other Widows, with all you're worth to buy a
Governour, commonly called a Husband. I took ye to 160
be wiser; but if that be your designe, I shall do my
best to serve you,--though to deal freely with you.--

LADY GALLIARD. Trouble not your self, Sir, to make
Excuses; I'm not so fond of the offer to take you at
your word. Marry you! a Rakeshame, who have not 165
esteem enough for the Sex to believe your own Mother
honest--without Money or Credit, without Land either
in present or prospect; and half a dozen hungry
Vices, like so many bawling Brats at your back,
perpetually craving, and more chargeable to keep 170
than twice the number of Children. Besides, I think
you are provided for; are you not married to Mrs.
Charlot Gettall?

WILDING. Married to her? do I know her, you shou'd
rather ask. What Fool has forg'd this unlikely Lye? 175
But suppose 'twere true, cou'd you be jealous of a
woman I marry? do you take me for such an Ass, to
suspect I shall love my own Wife? On the other
side, I have a great charge of Vices, as you well
observe, and I must not be so barbarous to let them 180

165. Rakeshame] One who covers himself with shame;
an ill-behaved, disorderly person, a dissolute fellow.

[IV.1]

starve. Every body in this Age takes care to
 provide for their Vices, though they send their
 Children a begging; I should be worse than an
 Infidel to neglect them. No, I must marry some
 stiff aukward thing or other with an ugly face and a 185
 handsome Estate, that's certain: but whoever is
 ordain'd to make my Fortune, 'tis you onely that can
 make me happy.--Come, do it then.

LADY GALLIARD. I never will.

WILDING. Unkindly said, you must. 190

LADY GALLIARD. Unreasonable man! because you see

I have unusual regards for you,
 Pleasure to hear, and trouble to deny you;
 A fatal yielding in my nature toward you,
 Love bends my Soul that way.-- 195

A weakness I ne'er felt for any other;
 And wou'd you be so base? and cou'd you have the
 heart

To take th' advantage on't to ruine me,
 To make me infamous, despis'd, loath'd, pointed at?

WILDING. You reason false.-- 200

According to the strictest rules of Honour,
 Beauty shou'd still be the Reward of Love,
 Not the vile Merchandize of Fortune,
 Or the cheap Drug of a Church-Ceremony.

She's onely infamous, who to her Bed, 205
 For interest, takes some nauseous Clown she hates:

[IV.i]

And though a Joynture or a Vow in publick

Be her price, that makes her but the dearer whore.

LADY GALLIARD. I understand not these new Morals.

WILDING. Have patience, I say 'tis clear. 210

All the desires of mutual Love are vertuous.

Can Heaven or Man be angry that you please

Your self and me, when it does wrong to none?

Why rave you then on things that ne'er can be?

Besides, are we not alone, and private? who can 215

know it?

LADY GALLIARD. Heaven will know't; and I--that, that's
enough:

But when you're weary of me, first your

Friend, then his, then all the world.

WILDING. Think not that time will ever come. 220

LADY GALLIARD. Oh, it must, it will!

WILDING. Or if it shou'd, cou'd I be such a Villain--

Ah Cruel! if you lov'd me as you say,

You wou'd not thus distrust me.

LADY GALLIARD. You do me wrong; I love you more than 225
ere my Tongue,

207. Joynture] The extent to which the marriage was weighted against women is evidenced by the widening differential between dowry and jointure. The dowry, also called a "portion," was the cash sum a father handed over to a husband upon marriage in exchange for his signing over the jointure, an agreed-upon income guaranteed his wife if she survived him. In the mid-sixteenth century, a girl's family had to give four or five hundred pounds to every hundred made over to her as a jointure, but by the end of the seventeenth century, that ratio had become ten to one.

[IV.1]

Or all the Actions of my Life can tell you--so well--

Your very faults, how gross soere, to me

Have something pleasing in 'em. To me you're all

That Man can praise, or Woman can desire;

All Charm without, and all Desert within: 230

But yet my Vertue is more lovely still;

That is a price too high to pay for you:

The love of Angels may be bought too dear,

If we bestow on them what's kept for Heaven.

WILDING. Hell and the Devil! I'll hear no more 235

Of this Religious stuff, this Godly nonsense.

Death, Madam, do you bring me into your Chamber to
preach Vertue to me?

LADY GALLIARD. I bring you hither! how can you say it?

I suffer'd you indeed to come, but not 240

For the base end you fancy'd, but to take

A last leave of you. Let my heart break with Love,

I cannot be that wretched thing you'd have me:

Believe I still shall have a kindness for you,

Always your Friend, your Mistriss now no more. 245

WILDING. [Aside.] Cozen'd, abus'd, she loves some
other man!

Dull Blockhead not to find it out before!

---Well, Madam, may I at last believe

This is your fixt and final Resolution?

And does your Tongue now truly speak your Heart, 250

That has so long bely'd it?

[IV.1]

LADY GALLIARD. It does.

WILDING. I'm glad on't. Good night: And when I visit
you again, May you again thus fool me. (Offers to
go.)

LADY GALLIARD. Stay but a moment. 255

WILDING. For what? to praise your Night-dress, or make
court to your little Dog?

No, no, Madam, send for Mr. Flamfull and Mr
Flutterbuz, Mr. Lapp-fool and Mr. Love-all; they'll
do it better, and are more at leisure. 260

LADY GALLIARD. Hear me a little: You know I both
despise, and hate those civil Coxcombs, as much as I
esteem and love you. But why will you be gone so
soon? and why are you so cruel to urge me thus to
part either with your good Opinion or your Kindness? 265
I wou'd fain keep `em both. (In a soft tone.)

WILDING. Then keep your word, Madam.

LADY GALLIARD. My word! And have I promis'd then to be
A Whore? A Whore! Oh let me think of that!
A man's Convenience, his leisure hours, his Bed of 270
Ease,

To loll and tumble on at idle times;
The Slave, the Hackney of his lawless Lust!
A loath'd Extinguisher of filthy flames,
Made use of, and thrown by.--Oh infamous!

WILDING. Come, come, you love me not, I see it plain; 275
That makes your scruples: that, that's the reason

[IV.1]

You start at words, and run away from shadows.

Already some pert Fop, some Ribon-fool,

Some dancing Coxcomb, has supplanted me

In that unsteady treacherous woman's heart of yours. 280

LADY GALLIARD. Believe it if you will. Yes, let me be

false, unjust, ungrateful, any thing but a

--Whore--

WILDING. Oh, Sex on purpose form'd to plague Mankind!

All that you are, and that you do, 's a lye. 285

False are your Faces, false your floating Hearts;

False are your Quarrels, false your Reconcilements:

Enemies without Reason, and Dear without Kindness.

Your Friendship's false, but much more false your

Love;

Your damn'd deceitful Love is all o'er false. 290

LADY GALLIARD. False rather are the Joys you are so

fond of.

Be wise, and cease, Sir, to pursue 'em farther.

WILDING. No, then I can never quit; but you most

easily:

A woman changeable, and false as you.

LADY GALLIARD. Said you most easily? Oh, inhumane! 295

Your cruel words have wak'd a dismal thought;

I feel 'em cold and heavy at my heart,

And weakness steals upon my Soul apace;

I find I must be miserable.--

[IV.1]

I would not be thought false.

300

(In a soft tone, coming neer him.)

WILDING. Nor wou'd I think you so; give me not cause.

LADY GALLIARD. [Aside.] What heart can bear distrust
from what it loves?

Or who can always her own Wish deny?

My Reason's weary of the unequal strife;

And Love and Nature will at last o'ercome.----

305

Do you not then believe I love you? (To him in a
soft tone.)

WILDING. How can I, while you still remain unkind?

LADY GALLIARD. How shall I speak my guilty thoughts?--

I have not power to part with you: conceal my shame

I doubt I cannot, I fear I wou'd not any more deny
you.

310

WILDING. Oh, heavenly sound! Oh, charming Creature!

speak that word again, agen, agen! for ever let me
hear it.

LADY GALLIARD. But did you not indeed? and will you

315

never, never love Mrs. Charlot, never?

WILDING. Never, never.

LADY GALLIARD. Turn your face away, and give me leave

To hide my rising Blushes: I cannot look on you,

But you must undo me if you will.--

320

Since I no other way my truth can prove,

--You shall see I love.

Pity my Weakness, and admire my Love.

[IV.1]

(As this last Speech is speaking, she
sinks into his Arms by degrees.)

WILDING. All Heaven is mine, I have it in my arms:

Nor can ill Fortune reach me any more.

325

Fate, I defie thee, and dull World, adieu.

In Loves kind Fever let me ever ly,

Drunk with Desire, and raving mad with Joy.

Exeunt into the Bed-chamber, WILDING

leading her with his arms about her.

Enter SIR CHARLES MERIWILL and

SIR ANTHONY, SIR CHARLES drunk.

[IV.11.]

SCENE changes.

SIR ANTHONY. A Dog, a Rogue, to leave her!

SIR CHARLES. Why look ye, Uncle, what wou'd you have a
 man do? I brought her to her Coach--

SIR ANTHONY. To her Coach! to her Coach! Did not I put
 her into your hand, follow'd you out, winkt, smil'd, 5
 and nodded; cry'd, `buy Charles, `buy Rogue; which
 was as much as to say, Go home with her, Charles,
 home to her Chamber, Charles; nay, as much as to
 say, Home to her Bed, Charles; nay, as much as to
 say--Hum, hum, a Rogue, a Dog, and yet to be modest 10
 too! That I shou'd bring thee up with no more fear
 of God before my Eyes!

[IV.ii]

SIR CHARLES. Nay, dear Uncle, don't break my heart
 now. Why I did proffer, and press, and swear, and
 ly'd, and--but a Pox on her, she has the damndest 15
 wheedling way with her, as, Dear Charles, nay
 prithee, fie, 'tis late, to morrow, my Honour, which
 if you lov'd, you wou'd preserve; and such obliging
 Reasons.

SIR ANTHONY. Reasons! Reason! a Lover, and talk of 20
 Reason! You lye, Sirrah, you lye. Leave a woman
 for Reason, when you were so finely drunk too, a
 Rascal!

SIR CHARLES. Why look ye, d'ye see, Uncle, I durst
 not trust my self alone with her in this pickle, 25
 lest I shou'd a fallen foul on her.

SIR ANTHONY. Why there's it; 'tis that you shou'd
 adone: I am mistaken if she be not one of those
 Ladies that love to be ravisht of a Kindness. Why,
 your willing Rape is all the fashion, Charles. 30

SIR CHARLES. But heark ye, Uncle.

SIR ANTHONY. Why how now, Jack-sawce, what,
 capitulate?

SIR CHARLES. Why do but hear me, Uncle: Lord, you're
 so hasty! Why look ye, I am as ready, d'ye see, as 35
 any man on these occasions.

16. wheedling] persuading.

32. Jack-sawce] a saucy or impudent fellow.

[IV.11]

SIR ANTHONY. Are you so, Sir? and I'll make you
 willing, or try Toledo with you, Sir.--Whe, what, I
 shall have ye whining when you are sober again,
 traversing your Chamber with Arms across, railing on 40
 Love and Women, and at last defeated, turn whipping
Tom, to revenge your self on the whole Sex.

SIR CHARLES. My dear Uncle, come kiss me and be
 friends; I will be rul'd. (Kisses him.)

SIR ANTHONY. [Aside.] A most admirable good-natur'd 45
 Boy this!----Well then, dear Charles, know, I have
 brought thee now hither to the Widows house with a
 resolution to have thee order matters so, as before
 thou quits her, she shall be thy own, Boy.

SIR CHARLES. Gad, Uncle, thou'rt a Cherubin! 50
 Introduce me, d'ye see, and if I do not so woo the
 Widow, and so do the Widow, that ere morning she
 shall be content to take me for better for worse.--
 Renounce me! Egad, I'll make her know the Lord God
 from Tom Bell, before I have done with her. Nay, 55

38. Toledo] a sword or sword blade made at
 Toledo.

41. whipping Tom] one punished for another's
 fault.

50. Tom Bell] Big Tom Bell. A reference to the
 bell at Christchurch. At its last stroke the gates are
 closed, and undergraduates entering afterwards must pay
 an increasing sum for each hour up to 12. To be out
 after that involves an interview with the master.
 Richard Spears, Slang and Euphemism (London: Jonathan
 David, 1981), p. 15.

[IV.ii]

backt by my noble Uncle, I'll venture on her, had
 she all Cupid's Arrows, Venus's Beauty, and
Masalina's Fire, d'ye see.

SIR ANTHONY. A sweet Boy, a very sweet Boy! Hum, thou
 art damnable handsome to night, Charles.--Aye, thou 60
 wilt do't; I see a kind of resistless Lewdness
 about thee, a most triumphant Impudence, loose and
 wanton. (Stands looking on him.)

Enter CLOSET

CLOSET. Heavens, Gentlemen, what makes you here at
 this time of night? 65

SIR CHARLES. Where's your Lady?

CLOSET. Softly, dear Sir.

SIR CHARLES. Why is she asleep? Come, come, I'll wake
 her. (Offers to force in as to the Bed-chamber.)

CLOSET. Hold, hold, Sir: No, no, she's a little busie, 70
 Sir.

SIR CHARLES. I'll have no business done to night,
 Sweetheart.

CLOSET. Hold, hold, I beseech you, Sir, her Mother's
 with her: For Heavens sake, Sir, be gone. 75

SIR CHARLES. I'll not budge.

SIR ANTHONY. No not a foot.

CLOSET. The City you know, Sir, is so censorious--

58. Masalina's Fire] A reference to Messalina,
 the notoriously lascivious wife of the Emperor
 Claudius.

[IV.11]

SIR CHARLES. Damn the City.

SIR ANTHONY. All the Whigs, Charles, all the Whigs. 80

SIR CHARLES. In short, I am resolv'd, d'ye see, to go
to the Widows Chamber.

SIR ANTHONY. Hearn ye, Mrs. Closet, I thought I had
intirely engag'd you this evening.

CLOSET. I am perfectly yours, Sir; but now it happens 85
so, her Mother being there--Yet if you wou'd
withdraw for half an hour, into my Chamber, till she
were gone--

SIR ANTHONY. This is Reason, Charles. Here, here's
two Pieces to buy thee a Gorget. (Gives her Money.) 90

SIR CHARLES. And here's my two, because thou art
industrious. (Gives her Money, and goes out with
her.)

Enter LADY GALLIARD in rage, held by WILDING.

LADY GALLIARD. What have I done? Ah, whither shall I
flie? (Weeps.)

WILDING. Why all these Tears? Ah, why this cruel
Passion?

LADY GALLIARD. Undone, undone! Unhand me, false, 95
forsworn;

Be gone, and let me rage till I am dead.

What shou'd I do with guilty Life about me?

90. Gorget] a collar or wimple.

[IV.11]

WILDING. Why, where's the harm of what we two have
done?

LADY GALLIARD. Ah, leave me--

Leave me alone to sigh to flying Winds, 100
That the infection may be born aloft,
And reach no humane Ear.

WILDING. Cease, lovely Charmer, cease to wound me
more.

LADY GALLIARD. Shall I survive this shame! No, if I
do,

Eternal Blushes dwell upon my Cheeks, 105
To tell the World my Crime.

--Mischief and Hell, what Devil did possess me?

WILDING. It was no Devil, but a Deity;
A little gay-wing'd God, harmless and innocent,
Young as Desire, wanton as Summer-breezes, 110
Soft as thy Smiles, resistless as thy Eyes.

LADY GALLIARD. Ah, what malicious God
Sworn Enemy to feeble Womankind,
Taught thee the Art of Conquest with thy Tongue?
Thy false deluding Eyes were surely made 115
Of Stars that rule our Sexes Destiny:
And all thy Charms were by Inchantment wrought,
That first undo the heedless Gazers on,
Then shew their natural deformity.

WILDING. Ah, my Galliard, am I grown ugly then? 120

[IV.ii]

Has my increase of Passion lessen'd yours?

(In a soft tone.)

LADY GALLIARD. Peace tempter, Peace, who artfully
betrayest me,

And then upbraidest the wretchedness thou'st made.

--Ah, Fool, eternal Fool! to know my danger,

Yet venture on so evident a ruine. 125

WILDING. Say,--what one Grace is faded!

Is not thy Face as fair, thy Eyes as killing?

By Heaven, much more: This charming change of

Looks,

Raises my flame, and makes me wish t'invoke

The harmless God again. (Embraces her.) 130

LADY GALLIARD. By Heaven, not all thy Art

Shall draw me to the tempting sin again.

WILDING. Oh, I must, or dye.

LADY GALLIARD. By all the Powers, by--

WILDING. Oh, do not swear, lest Love shou'd take it ill 135

That Honour shou'd pretend to give him Laws,

And make an Oath more powerful than his Godhead.

--Say that you will half a long hour hence--

LADY GALLIARD. Hah?

WILDING. Or say a tedious hour. 140

LADY GALLIARD. Death, never--

WILDING. Or if you must--promise me then to morrow.

LADY GALLIARD. No, hear my Vows.

[IV.11]

WILDING. Hold, see me die; if you resolve `em fatal to
my love, by Heaven I'll do't. (Lays his hand on his 145
Sword.)

LADY GALLIARD. Ah, what--

WILDING. Revoke that fatal Never then.

LADY GALLIARD. I dare not.

WILDING. Oh, say you will.

LADY GALLIARD. Alas, I dare not utter it. 150

WILDING. Let's in, and thou shalt whisper it into my
Bosom;

Or sighing, look it to me with thy Eyes.

LADY GALLIARD. Ah, Wilding-- (Sighs.)

WILDING. It toucht my Soul! Repeat that sigh again.

LADY GALLIARD. Ah, I confess I am but feeble woman. 155

(Leans on him.)

SIR CHARLES. Good Mistriss keep-door, stand by: for

I must enter. (SIR CHARLES without.)

LADY GALLIARD. Hah, young Meriwill's voice!

CLOSET. Pray, Sir Charles, let me go and give my Lady
notice. (She enters and goes to WILDING.) 160

--For Heavens sake, Sir, withdraw, or my Lady's
Honour's lost.

WILDING. [To GALLIARD.] What will you have me do?

LADY GALLIARD. Be gone, or you will ruine me for ever.

(In disorder.)

WILDING. Nay, then I will obey. 165

[IV.ii]

LADY GALLIARD. Here, down the back-stairs.--

As you have Honour, go and cherish mine. (Pulling him.) --He's gone; and now methinks the shivering fit of Honour is return'd.

Enter SIR CHARLES, rudely pushing CLOSET aside,
with SIR ANTHONY.

SIR CHARLES. Deni'd an entrance! nay, then there is a 170
Rival in the case, or so; and I'm resolv'd to
discover the Hellish Plot, d'ye see.

(Just as he enters drunk at one door,
WILDING returns at the other.)

LADY GALLIARD. Ha, Wilding return'd! shield me, ye
Shades of Night. (Puts out the Candles, and goes to
WILDING.)

WILDING. The back-stairs-door is lockt. 175

LADY GALLIARD. Oh, I am lost! curse on this fatal night!

Art thou resolv'd on my undoing every way?

CLOSET. [To WILDING.] Nay, now, we're by dark, let me
alone to guide you, Sir.

SIR CHARLES. What, what, all in darkness? Do you make 180

Love like Cats, by Starlight? (Reeling about.)

LADY GALLIARD. [Aside.] Ah, he knows he's here!--Oh,
what a pain is Guilt!

172. Hellish Plot] a popular name for the Popish
Plot.

[IV.11]

WILDING. I wou^ld not be surpriz^d.

(As CLOSET takes him to lead him out, he takes out his Sword, and by dark, pushes by SIR CHARLES, and almost overthrows SIR ANTHONY; at which they both draw, whilst he goes out with CLOSET.)

SIR CHARLES. Hah, Gad 'twas a Spark!--What, vanisht!

hah--

185

SIR ANTHONY. Nay, nay, Sir, I am for ye.

SIR CHARLES. Are you so, Sir? and I am for the Widow,
Sir, and--

Just as they are passing at each other,

CLOSET enters with a Candle.

--Hah, why what have we here,--my none flesh and
blood?

(Embracing his Uncle.)

190

SIR ANTHONY. Cry mercy, Sir! Pray how fell we out?

SIR CHARLES. Out, Sir! Prithee where's my Rival?
where's the Spark, the--Gad, I took thee for an
errant Rival: Where, where is he? (Searching
about.)

LADY GALLIARD. Whom seek ye, Sir, a man, and in my
Lodgings?

(Angrily.)

195

CLOSET. A man! merciful, what will this scandalous
lying World come to? Here's no man.

[IV.11]

SIR CHARLES. Away, I say, thou damn'd Domestick
 Intelligence, that comest out every half hour with
 some fresh Sham.--No man!--What, 'twas an 200
 appointment onely, hum--which I shall now make bold
 to unappoint, render null, void, and of none effect.
 And if I find him here (Searches about.) I shall
 very civilly and accidentally, as it were, being in
 perfect friendship with him--pray mark that--run him 205
 through the Lungs.

LADY GALLIARD. Oh, what a Coward's guilt! what mean
 you, Sir?

SIR CHARLES. Mean! why I am obstinately bent to ravish
 thee, thou hypocritical Widow, make thee mine by 210
 force, that so I may have no obligation to thee, and
 consequently use thee scurvily with a good
 Conscience.

SIR ANTHONY. [Aside.] A most delicate Boy! I'll
 warrant him as lewd as the best of 'em, God grant 215
 him life and Health.

LADY GALLIARD. 'Tis late, and I entreat your absence,
 Sir: These are my hours of prayer, which this
 unseasonable Visit has disturb'd.

SIR CHARLES. Prayer! no more of that, Sweetheart; for 220
 let me tell you, your Prayers are heard. A Widow

198. Domestick Intelligence] The True Domestic
 Intelligence, Nathaniel Thompson's anti-Whig
 periodical, ran from July 1679, to May, 1682.

[IV.11]

of your Youth and Complexion can be praying for
 nothing so late, but a good Husband; and see, Heaven
 has sent him just in the crit--critical minute, to
 supply your occasions. 225

SIR ANTHONY. A Wag, an arch Wag; he'll learn to make
 Lampoons presently. I'll not give sixpence from
 him, though to the Poor of the Parish.

SIR CHARLES. Come, Widow, let's to bed. (Pulls her,
she is angry.)

LADY GALLIARD. Hold, Sir, you drive the Jest too far; 230
 And I am in no humour now for mirth.

SIR CHARLES. Jest! Gad ye lye, I was never in more
 earnest in all my life.

SIR ANTHONY. He's in a heavenly humour, thanks to good
 Wine, good Counsel, and good Company. (Getting 235
neerer the door still.)

LADY GALLIARD. What mean you, Sir? what can my Woman
 think to see me treated thus?

SIR CHARLES. Well thought on! Nay, we'll do things
 decently, d'ye see--

Therefore, thou sometimes necessary Utensil, 240
 withdraw. (Gives her to SIR ANTHONY.)

SIR ANTHONY. Aye, aye, let me alone to teach her her
 duty. (Pushes her out, and goes out.)

226. Wag] A shortening of the old term
 "Waghalter," one who is likely to wag in a halter at
 the gallows; a person fond of a joke or full of
 frolicsome tricks; a droll fellow.

[IV.ii]

LADY GALLIARD. Stay, Closet, I command ye.

----[To SIR CHARLES.] What have you seen in me 245
shou'd move you to this rudeness?

SIR CHARLES. No frowning; for by this dear night, 'tis
charity, care of your Reputation, Widow: and
therefore I am resolv'd nobody shall lie with you
but my self. You have dangerous Wasps buzzing about 250
your Hive, Widow--mark that--(She flings from him.)
Nay, no parting but upon terms, which in short, d'ye
see, are these: Down on your knees, and swear me
heartily as Gad shall judge your Soul, d'ye see, to
marry me to morrow. 255

LADY GALLIARD. To morrow! Oh, I have urgent business
then.

SIR CHARLES. So have I. Nay Gad, an you be for the
neerest way to wood, the sober discreet way of
loving, I am for you, look ye. (He begins to 260
undress.)

LADY GALLIARD. Hold, Sir, what mean you?

SIR CHARLES. Onely to go to bed, that's all. (Still
undressing.)

LADY GALLIARD. Hold, hold, or I'll call out.

SIR CHARLES. Aye do, call up a Jury of your Female
Neighbours; they'll be for me, d'ye see, bring in 265

259. neerest way to wood.] The most direct
approach to love (woood).

[IV.ii]

the Bill Ignoramus, though I am no very true blue
Protestant neither: Therefore dispatch, or--

LADY GALLIARD. Hold, are you mad? I cannot promise
you to night.

SIR CHARLES. Well, well, I'll be content with
performance then to night, and trust you for your 270
promise till to morrow.

ANTHONY. (Peeping.) Ah, Rogue! By George, he
out-does my expectations of him.

LADY GALLIARD. What Imposition's this! I'll call for
help. 275

SIR CHARLES. You need not, you'll do my business
better alone. (Pulls her.)

LADY GALLIARD. [Aside.] What shall I do! how shall I
send him hence!

SIR ANTHONY. [Aside. Peeping unseen.] He shall ne'er 280
drink small Beer more, that's positive: I'll burn
all's Books too, they have helpt to spoil him; and
sick or well, sound or unsound, Drinking shall be
his Diet, and Whoring his Study.

SIR CHARLES. Come, come, no pausing; your promise, or 285
I'll to bed.

Offers to pull off his Breeches, having pull'd
off almost all the rest of his Cloaths.

LADY GALLIARD. [Aside.] What shall I do, here is no
Witness neer! And to be rid of him, I'll promise

[IV.ii]

him: he'll have forgot it in his sober Passion.

(He fumbling to undo his Breeches.)

Hold, I do swear I will--

290

SIR CHARLES. What?

LADY GALLIARD. Marry you.

SIR CHARLES. When?

LADY GALLIARD. Nay, that's too much.--Hold, hold, I
will to morrow.

295

--Now you are satisfi'd, you will withdraw?

Enter SIR ANTHONY and CLOSET.

SIR ANTHONY. Charles, Joy Charles, give ye Joy: here's
two substantial Witnesses.

CLOSET. I deny it, Sir; I heard no such thing.

SIR ANTHONY. What, what, Mrs. Closet, a Waiting-woman 300
of Honour, and flinch from her Evidence! Gad, I'll
damn thy Soul, if thou darest swear what thou sayest.

LADY GALLIARD. How, upon the catch, Sir! am I
betray'd?

Base and unkind, is this your humble Love!

Is all your whining come to this, false man! 305

By Heaven, I'll be reveng'd.

She goes out in a rage, with CLOSET.

SIR CHARLES. Nay, Gad you're caught, struggle and
flounder as you please, Sweetheart, you'll but
intangle more; let me alone to tickle your Gills,
i'faith. (Looking after her.) 310

[IV.ii]

--Uncle, get ye home about your business: I hope
you'll give me the Good morrow, as becomes me.--

I say no more--A word to the Wise--

SIR ANTHONY. By George, thou'rt a brave fellow; why I
did not think it had been in thee, man. Well,
adieu: I'll give thee such a Good morrow, Charles
--the Devil's in him!--`Buy, Charles--a plague
Rogue!--`Night, Boy--a Divine Youth! (Going and
returning, as not able to leave him.)

315

Exit.

SIR CHARLES. Gad, I'll not leave her now, till she is
mine;

Then keep her so by constant consummation.

320

Let Man a God do his, I'll do my part,

In spite of all her fickleness and art;

There's one sure way to fix a Widows heart.

ACT the Fifth.

[V.1] SCENE the FIRST. SIR TIMOTHY'S House

Enter DRESSWELL, FOPINGTON, and five or six more
disguis'd with Vizards, and dark Lanthorns.

FOPINGTON. Not yet! a Plague of this damn'd Widow: the
Devil ow'd him an unlucky Cast, and has thrown it
him to night.

Enter WILDING in Rapture and Joy.

--Hah, dear Tom, art thou come?

WILDING. I saw how at her length she lay! 5

I saw her rising Bosome bare!

FOPINGTON. A Pox of her rising Bosome: My Dear, let's
dress and about our business.

WILDING. Her loose thin Robes, through which appear
A Shape design'd for Love and Play! 10

DRESSWELL. `Sheart, Sir, is this a time for Rapture?
`tis almost day.

WILDING. Ah, Frank, such a dear night!

DRESSWELL. A Pox of nights, Sir, think of this and the
day to come; which I perceive you were too well 15
employ'd to remember.

WILDING. The day to come!

Death, who cou'd be so dull in such dear Joys,
To think of time to come, or ought beyond `em!

And had I not been interrupted by Charles Meriwill, 20

[V.i]

who getting drunk, had courage enough to venture on
 an untimely Visit, I'd had no more power of
 returning, than committing Treason: But that
 conjugal Lover, who will needs be my Cuckold, made
 me then give him way, that he might give it me 25
 another time, and so unseen I got off. But come--my
 disguise. (Dresses.)

DRESSWELL. All's still and hush, as if Nature meant to
 favour our designe.

WILDING. 'Tis well: And heark ye, my Friends, I'll 30
 proscribe you no bounds, or moderation; for I have
 considered if we modestly take nothing but the
 Writings, 'twill be easie to suspect the Thief.

FOPINGTON. Right; and since 'tis for the securing our
 Necks, 'tis lawful prise--Sirrah, leave the 35
 Portmantua here.

Exeunt as into the house.

After a small time,
Enter JERVICE undrest, crying out, pursu'd
by some of the Thieves.

JERVICE. Murder, Murder! Thieves, Murder!

Enter WILDING with his Sword drawn.

WILDING. A Plague upon his Throat; set a Gag in's
 mouth and bind him, though he be my Uncle's chief
 Pimp.--So-- (They bind and gag him.) 40

[V.1]

Enter DRESSWELL.

DRESSWELL. Well, we have bound all within hearing in
 their Beds, ere they cou'd alarm their Fellows by
 crying out.

WILDING. `Tis well: come, follow me, like a kind
 Midnight-Ghost, I will conduct ye to the rich buried 45
 heaps--this door leads to my Uncles Apartment; I
 know each secred nook contious of Treasure.

All go in, leaving JERVICE bound on the Stage.

Enter SENSURE running half undrest as from
SIR TIMOTHY'S Chamber, with his Velvet-coat
on her shoulders.

SENSURE. Help, help! Murder, Murder!

(DRESSWELL, LABOIR and others pursue her.)

DRESSWELL. What have we here, a Female bolted from Mr.
 Aldermans Bed?. (Holding his Lanthorn to her face.) 50

SENSURE. Ah, mercy, Sir, alas, I am a Virgin.

DRESSWELL. A Virgin! Gad and that may be, for any
 great miracles the old Gentleman can do.

SENSURE. Do! alas, Sir, I am none of the wicked.

DRESSWELL. That's well.--The sanctifi'd Jilt professes 55
 Innocence, yet has the Badge of her Occupation about
 her neck. (Pulls off the Coat.)

47. contious] The OED does not record any such
 spelling of conscious, but it would seem to be used
 figuratively here to mean "aware of."

[V.1]

SENSURE. Ah misfortune, I have mistook his Worships
Coat for my Gown. (A little Book drops out of her
Bosome.)

DRESSWELL. What have we here? A Sermon preacht by 60
Richard Baxter, Divine. Gad a mercy, Sweetheart,
thou art a hopeful Member of the true Protestant
Cause.

SENSURE. Alack, how the Saints may be scandaliz'd!
I went but to tuck his Worship in. 65

DRESSWELL. And comment upon the Text a little, which I
suppose may be increase and multiply.--Here, gag
and bind her.

SENSURE. Hold, hold, I am with Child!

LABOIR. Then you'll go neer to miscarry of a Babe of 70
Grace.

Enter WILDING, FOPINGTON, and others, leading in
SIR TIMOTHY in his Night-gown and Night-cap.

SIR TIMOTHY. Gentlemen, why Gentlemen, I beeseech you
use a Conscience in what you do, and have a feeling
of what you go about.--Pity my Age.

WILDING. Damn'd beggarly Conscience, and needless 75
Pity--

61. Richard Baxter] (1615-1691). While a young man he was chaplain of the Parliamentary army. His most popular book of Devotion, The Saints Everlasting Rest (1650) is characterized by plain speaking and moderate nonconformity.

[V.i]

SIR TIMOTHY. Oh fearful!--But, Gentlemen, what is't
 you design? is it a general Massacar, pray, or am
 I the onely person aim'd at as a Sacrifice for the
 Nation? I know, and all the World knows, how many 80
 Plots have been laid against my self both by men,
 women, and children, the Diabolical Emissaries of
 the Pope.

WILDING. How, Sirrah! (Fiercely, he starts.)

SIR TIMOTHY. Nay, Gentlemen, not but I love and honour 85
 his Holiness with all my Soul; and if his Grace did
 but know what I have done for him, d'ye see--

FOPINGTON. You done for the Pope, Sirrah! why what
 have you done for the Pope?

SIR TIMOTHY. Why, Sir, an't like ye, I have done you 90
 great service, very great service: for I have been,
 d'ye see, in a small Tryal I had, the cause and
 occasion of invalidating the Evidence to that
 degree, that I suppose no Jury in Christendom will
 ever have the impudence to believe `em hereafter, 95
 shou'd they swear against his Holiness himself, and
 all the Conclave of Cardinals.

WILDING. And yet you plot on still, cabal, treat, and
 keep open debauch, for all the Renegado-Tories and
 old Commonwealths-men to carry on the good Cause. 100

99. Renegado-Tories] turn-coats.

100. the good Cause] the Good old Cause, picked
 up by satirists to describe the rebelling party in the
 Civil War, the roundheads, but like "saints" it was
 originally a term used by the participants themselves.

[V.1]

SIR TIMOTHY. Alas, what signifies that? You know,
Gentlemen, that I have such a strange and natural
agility in turning,--I shall whip about yet, and
leave `em all in the lurch.

WILDING. `Tis very likely; but at this time we shall 105
not take your word for that.

SIR TIMOTHY. Bloody minded men, are you resolv'd to
assassinate me then?

WILDING. You trifle, Sir, and know our business
better, than to think we come to take your Life, 110
which wou'd not advantage a Dog, much less any Party
or Person.--Come, come, your Keys, your Keys.

FOPINGTON. Aye, aye, discover, discover your Money,
Sir, your ready--

SIR TIMOTHY. Money, Sir! good lack, is that all? 115
(Smiling on em.) Why what a Beast was I, not
knowing of your coming, to put out all my Money last
week to Alderman Draw-tooth! Alack, alack, what
shift shall I make now to accommodate you?--But if
you please to come again to morrow-- 120

FOPINGTON. A shamming Rogue; the right Sneer and Grin
of a dissembling Whig. Come, come, deliver, Sir; we
are for no Rhetorick, but ready Money. (Aloud and
threatning.)

SIR TIMOTHY. Hold, I beseech you, Gentlemen, not so
loud: for there is a Lord, a most considerable 125

122. deliver] stand and deliver.

[V.1]

person and a stranger, honours my house to night; I
wou'd not for the world his Lordship shou'd be
disturb'd.

WILDING. Take no care for him, he's fast bound, and
all his Retinue.

130

SIR TIMOTHY. How, bound! my Lord bound, and all his
People! Undone, undone, disgrac'd! What will the
Polanders say, that I shou'd expose their
Embassadour to this disrespect and affront?

WILDING. Bind him, and take away his Keys. (They bind
him hand and foot, and take his Keys out of his
bosome.)

135

Exeunt all.

SIR TIMOTHY. Aye, aye, what you please, Gentlemen,
since my Lord's bound.--Oh, what Recompence can I
make for so unhospitable usage? I am a most
unfortunate Magistrate!--Hah, who's there, Jervice?
Alas, art thou here too? What, canst not speak?
But 'tis no matter and I were dumb too: for what
Speech or Harangue will serve to beg my pardon of my
Lord?--And then my Heiress, Jervice, aye, my rich
Heiress, why she'll be ravisht, oh Heavens, ravisht!
The young Rogues will have no mercy, Jervice; nay,
perhaps as thou sayest, they'll carry her away.--

140

145

[V.1]

Oh that thought! Gad I'd rather the City-Charter
were lost.

Enter some with bags of Money.

--Why Gentlemen, rob like Christians, Gentlemen.

FOPINGTON. What, do you mutter, Dog? 150

SIR TIMOTHY. Not in the least, Sir, not in the least;
onely a Conscience, Sir, in all things does well.--
Barbarous Rogues! (They go out all again.) Here's
your Arbitrary Power, Jervice; here's the rule of
the Sword now for you: These are your Tory Rogues, 155
your Tantivie Roysters; but we shall cry quits with
you, Rascals, ere long: and if we do come to our old
Trade of Plunder and Sequestration, we will so
handle ye--we'll spare neither Prince, Peer, nor
Prelate. Oh, I long to have a slice at your fat 160
Church-men, your Crape-Gown-orums.

147. City-Charter] After Shaftesbury's acquittal, King Charles II tried by a combination of propaganda and pressure to destroy the Whig stronghold in the City of London. If he could get control, he could break up their political organization, suppress their pamphlets. If he could manage to nominate the sheriffs, and through them, control the grand juries, Shaftesbury and the other Whig leaders would be at his mercy. During the period from December 1681 to June 1683, the King initiated quo warranto proceedings against the City Charter of London. It was not until 1683 that the King secured the legal judgment that he wanted.

161. Crape-Gown-orums] clergymen.

[V.1]

Enter WILDING and the rest, with more bags.

WILDING. A Prize, a Prize, my Lads, in ready Guinies!

Contribution, my Beloved.

DRESSWELL. Nay then 'tis lawful Prize, in spite of

Ignoramus and all his Tribe.----[To FOPINGTON, who 165

enters with a bag full of Papers.] What hast thou
there?

FOPINGTON. A whole Bag of Knavery, damn'd Sedition,

Libels, Treason, Successions, Rights and

Priviledges, with a new-fashion'd Oath of 170

Abjuration, call'd the Association.--Ah Rogue, what
will you say when these shall be made publick?

SIR TIMOTHY. Say, Sir? why I'll deny it, Sir: for

what Jury will believe so wise a Magistrate as I,
cou'd communicate such Secrets to such as you? 175

I'll say you forg'd 'em, and put 'em in,--or print
every one of 'em, and own 'em, as long as they were

writ and publisht in London, Sir. Come, come, the

World is not bad yet, but a man may speak Treason
within the Walls of London, thanks be to God, and 180

honest conscientious Jury-men. And as for the

Money, Gentlemen, take notice you rob the Party.

WILDING. Come, come, carry off the Booty, and prithee

170. Oath of abjuration] Any renunciation or
oath; forswearing (particularly of heretical opinions.)
An Oath of Abjuration was imposed by William III to
prevent any descendents of the Pretender from claiming
any right to the crown of England.

[V.1]

remove that Rubbish of the Nation out of the way.

--Your Servant, Sir.--So, away with it to 185

Dresswell's Lodgings, his Coach is at the door ready
to receive it.

They carry off SIR TIMOTHY, and others

take up the Bags, and go out with `em.

DRESSWELL. Well, you are sure you have all you came
for?

WILDING. All's safe, my Lads, the Writings all-- 190

FOPINGTON. Come, let's away then.

WILDING. Away? what meanst thou? is there not a Lord
to be found bound in his bed, and all his People?

Come, come, dispatch, and each man bind his fellow.

FOPINGTON. We had better follow the Baggage, Captain. 195

WILDING. No, we have not done so ill, but we dare shew
our faces. Come, come, to binding.

FOPINGTON. And who shall bind the last man?

WILDING. Honest Laboir, d'ye hear, Sirrah? you got
drunk and lay in your Cloaths under the Hall-table; 200
d'ye conceive me? Look to't, ye Rascal, and carry
things discreetly, or you'll all be hang'd, that's
certain.

Exit WILDING and DRESSWELL.

FOPINGTON. So; now will I i'th' morning to Charlot,
and give her such a character of her Lover, as if 205
she have resentment, makes her mine.

Exit FOPINGTON.

[V.i]

SIR TIMOTHY. (Calls within.) Ho, Jenkin, Roger,
Simon! where are these Rogues? None left alive to
 come to my assistance? So ho, ho, ho! Rascals,
 Sluggards, Drones! So ho, ho, ho! 210

LABOIR. So, now's my Que--and stay, I am not yet sober.

(Puts himself into a drunken posture.)

SIR TIMOTHY. Dogs, Rogues, none hear me? Fire, fire,
 fire!

LABOIR. Water, water, I say: for I am damnable dry.

SIR TIMOTHY. Ha, who's there? 215

LABOIR. What doleful voice is that?

SIR TIMOTHY. What art thou, friend or foe? (In a
doleful tone.)

LABOIR. Very direful--why what the Devil art thou?

SIR TIMOTHY. If thou'rt a friend, approach, approach
 the wretched.

LABOIR. Wretched! What art thou, Ghost, Hobgoblin, 220
 or walking Spirit? (Reeling in with a Lanthorn in's
hand.)

SIR TIMOTHY. Oh, neither, neither, but meer mortal Sir
Timothy Treat-all, robb'd and bound. (Coming out led
by LABOIR.)

LABOIR. How, our generous Host?

SIR TIMOTHY. How, one of my Lords Servants! Alas, 225
 alas, how cam'st thou to escape?

LABOIR. Ene by Miracle, Sir, by being drunk and
 falling asleep under the Hall-table with your Worship's

[V.i]

Dog Tory, till just now a Dream of Small-beer wakt
 me; and crawling from my Kennel to secure the black 230
 Jack, I stumb'ed upon this Lanthorn, which I took for
 one, till I found a Candle in't, which helps me to
 serve your Worship. (Goes to unbind his hands.)

SIR TIMOTHY. Hold, hold, I say; for I scorn to be so
 uncivil to be unbound before his Lordship: 235
 therefore run, Friend, to his Honours Chamber, for
 he, alas, is confin'd too.

LABOIR. What, and leave his worthy Friend in distress?
 by no means, Sir.

SIR TIMOTHY. Well then, come, let's to my Lord, whom if 240
 I be not asham'd to look in the face, I am an errant
 Sarazan.

Exit SIR TIMOTHY and LABOIR.

[V.ii] SCENE changes to WILDING'S Chamber.

He discover'd sitting in a Chair bound, his Vallet
bound by him; to them SIR TIMOTHY and LABOIR.

WILDING. Peace, Sirrah, for sure I hear some coming.--
 Villains, Rogues! I care not for my self, but the
 good pious Alderman. (SIR TIMOTHY as listening.)

230. Kennel] Contemptuously applied to a small
 dwelling or hut.

230. black Jack] a leathern drinking jug.

242. Sarazan] an ignorant, tasteless person, a
 barbarian.

[V.ii]

SIR TIMOTHY. Wonderful goodness, for me! alas, my

Lord, this sight will break my heart. (Weeps.)

WILDING. Sir Timothy safe! nay then I do forgive `em. 5

SIR TIMOTHY. Alas, my Lord, I've heard of your rigid
fate.

WILDING. It is my custom, Sir, to pray an hour or two
in my Chamber, before I go to bed; and having pray'd
that drowsie Slave asleep, the Thieves broke in upon 10
us unawares, I having laid my Sword aside.

SIR TIMOTHY. Oh, Heavens, at his Prayers! damn'd
Ruffians, and wou'd they not stay till you had said
your Prayers?

WILDING. By no perswasion.--Can you not guess who they 15
shou'd be, Sir?

SIR TIMOTHY. Oh, some damn'd Tory-rory Rogues, you may
be sure, to rob a man at his Prayers! Why what will
this world come to?

WILDING. Let us not talk, Sir, but pursue `em. 20

(Offering to go.)

SIR TIMOTHY. Pursue `em? alas, they're past our reach by
this time.

WILDING. Oh, Sir, they are neerer than you imagine:
Some that know each corner of your house, I'll
warrant. 25

SIR TIMOTHY. Think ye so, my Lord? Aye, this comes of
keeping Open House; which makes so many shut up
their doors at Dinner-time.

[V.ii]

Enter DRESSWELL.

DRESSWELL. Good morrow, Gentlemen! what was the Devil
broke loose to night?

30

SIR TIMOTHY. Onely some of his Imps, Sir, sawcy
Varlets, insupportable Rasćals.--But well, my Lord,
now I have seen your Lordship at liberty, I'll leave
you to your self, and go see what harm this nights
work has done.

35

WILDING. I have a little business, Sir, and will take
this time to dispatch it in; my Servants shall to
bed, though `tis already day.--I'll wait on you at
Dinner.

SIR TIMOTHY. Your time: my House and all I have is
yours; and so I take my leave of your Lordship.

40

Exit SIR TIMOTHY.

WILDING. Now for my angry Maid, the young Charlot;
Twill be a task to soften her to peace:
She is all new and gay, young as the Morn
Blushing as tender Rose-buds on their stalks,
Pregnant with sweets, for the next Sun to ravish.
--Come, thou shalt along with me, I'll trust thy
friendship.

45

Exeunt.

[V.111]

SCENE changes to DIANA'S Chamber.She is discover'd dressing, with BETTY.

DIANA. Methinks I'm up as early as if I had a mind to
what I'm going to do, marry this old rich Coxcomb.

BETTY. And you do well to lose no time.

DIANA. Ah, Betty, and cou'd thy prudence prefer an old
Husband, because rich, before so young, so handsome,
and so soft a Lover as Wilding?

5

BETTY. I know not that, Madam; but I verily believe
the way to keep your young Lover, is to marry this
old one: for what Youth and Beauty cannot purchase,
Money and Quality may.

10

DIANA. Aye, but to be oblig'd to lie with such a
Beast; aye, there's the Devil, Betty.

Ah, when I find the difference of their Embraces,
The soft dear Arms of Wilding round my neck,

From those cold feeble ones of this old Dotard;

15

When I shall meet, instead of Tom's warm Kisses,

A hollow pair of thin blue wither'd Lips,

Trembling with Palsie, stinking with Disease,

By Age and Nature baracado'd up

With a kind Nose and Chin;

20

What fancy or what thought can make my hours
supportable?

BETTY. What? why six thousand pound a year, Mistriss.

He'll quickly die and leave you rich, and then do
what you please.

[V.iii]

DIANA. Die! no, he's too temperate.--Sure these Whigs, 25

Betty, believe there's no Heaven, they take such
care to live so long in this world.--No, he'll
out-live me. (Sighs.)

BETTY. In grace a God he may be hang'd first,
Mistriss.--Ha, one knocks, and I believe 'tis he. 30

(She goes to open the door.)

DIANA. I cannot bring my heart to like this business;
One sight of my dear Tom wou'd turn the scale.

BETTY. Who's there?

Enter SIR TIMOTHY joyful; DIANA walks away.

SIR TIMOTHY. 'Tis I, impatient I, who with the Sun
have welcom'd in the day; 35

This happy day to be inroll'd

In Rubrick-letters, and in Gold.

----[Aside.] Hum, I am profoundly eloquent this
morning.----

Fair Excellence, I approach-- (Going towards her.) 40

DIANA. [Aside.] Like Physick in a morning next one's
heart;

Which though 'tis necessary, is most filthy

loathsome. (Going from him.)

SIR TIMOTHY. What, do you turn away, bright Sun of
Beauty?

----[Aside.] Hum, I'm much upon the Suns and 45
and Days this morning.

[V.iii]

DIANA. It will not down. (Turning to him, looks on him, and turns away.)

SIR TIMOTHY. Alas, ye Gods, am I dispis'd and scorn'd?

Did I for this, ponder upon the Question,

Whether I shou'd be King or Alderman? (Heroickly.) 50

DIANA. [Aside.] If I must marry him, give him

patience to endure the Cuckolding, good Heaven.

SIR TIMOTHY. Heaven! did she name Heaven, Betty?

BETTY. I think she did, Sir.

SIR TIMOTHY. I do not like that: What need has she to 55

think of Heaven upon her Wedding-day?

DIANA. Marriage is a sort of hanging, Sir; and I was

onely making a short Prayer before Execution.

SIR TIMOTHY. Oh, is that all? Come, come, we'll let

that alone till we are abed, that we have nothing 60

else to do. (Takes her hand.)

DIANA. Not much, I dare swear.

SIR TIMOTHY. And let us, Fair one, haste; the Parson

stays: besides, that heap of Scandal may prevent

us,--I mean my Nephew. 65

DIANA. A Pox upon him now for naming Wilding. (Weeps.)

SIR TIMOTHY. How, weep at naming my ungracious Nephew?

Nay, then I am provokt--Look on this Head, this wise

and reverend Head; I'd have ye know, it has been

taken measure on to fit it to a Crown, d'ye see. 70

DIANA. [Aside.] A Halter rather.

SIR TIMOTHY. Aye, and it fits it too: and am I

[V.iii]

slighted, I that shall receive Billet Deux from
Infantas? 'tis most uncivil and Impolitick.

DIANA. [Aside.] I hope he's mad, and then I reign
 alone.

75

---Pardon me, Sir, that parting Tear I shed indeed
 at naming Wilding,
 Of whom my foolish heart has now tane leave,
 And from this moment is intirely yours.

Gives him her hand, they go out.

[V.iv.]

SCENE changes to a Street.

Enter CHARLOT, led by FOPINGTON,
followed by MRS CLACKET.

CHARLOT. Stay, my heart misgives me I shall be undone.

--Ah, whither was I going? (Pulls her hand from
 FOPINGTON.)

FOPINGTON. Do, stay till the news arrives that he is
 married to her that had his company to night, my
 Lady Galliard.

5

CHARLOT. Oh take heed, lest you sin doubly, Sir.

74. Infantas] Probably a reference to the negotiations in 1662 with Spain and Portugal when Charles was deciding upon a bride. He wanted to marry into one of the royal houses of Europe to obtain a legitimate heir to the throne. He chose the Portuguese princess, Catherine of Braganza, often referred to as the Infanta. This marriage had profound political and economic consequences, bringing large sums of money to England and allowing Charles to effect a peace between Portugal and Holland.

[V.iv]

FOPINGTON. By Heaven, 'tis true, he past the night
with her.

CHARLOT. All night? what cou'd they find to do?

MRS. CLACKET. A very proper Question: I'll warrant
you they were not idle, Madam. 10

CHARLOT. Oh no; they lookt and lov'd, and vow'd and
lov'd, and swore eternal Friendship.--Haste, haste,
and lead me to the Church, the Altar; I'll put it
past my power to love him more.

FOPINGTON. Oh, how you charm me! (Takes her by the
hand.) 15

CHARLOT. Yet what art thou? a stranger to my heart.
Wherefore, ah why, on what occasion shou'd I?

MRS. CLACKET. Acquaintance, 'tis enough, I know him,
Madam, and I hope my word will be taken for a
greater matter i'th' City: In troth you're 20
beholding to the Gentleman for marrying you; your
Reputation's gone.

CHARLOT. How, am I not honest then?

MRS. CLACKET. Marry Heaven forbid! But who that knows
you have been a single hour in Wilding's hands, that 25
wou'd not swear you'd lost your Maidenhead? And
back again I'm sure you dare not go unmarried; that
wou'd be a fine History to be sung to your eternal
fame in a Ballad.

FOPINGTON. Right; and you see Wilding has left you for 30
the Widow, to whom perhaps you'll shortly hear

[V.iv]

he's married.

CHARLOT. Oh, you trifle, Sir; lead on.

(They going out, meet SIR ANTHONY with Musick; they return.)

SIR ANTHONY. Come, come, Gentlemen, this is the House,
and this the window belonging to my Ladies 35
Bed-chamber: Come, come, let's have some neat, soft,
brisk, languishing, sprightly Air now.

FOPINGTON. Old Meriwill--how shall I pass by him?

(Stands by.)

SIR ANTHONY. So, here's Company too; 'tis very well--
Not have the Boy? I'll warrant this does the 40
business.--Come, come, screw up your Chitterling.

(They play.)

--Hold, hold a little,--Good morrow, my Lady

Galliard,

--Give your Ladyship joy.

CHARLOT. What do I hear, my Lady Galliard joy'd? 45

FOPINGTON. How, married her already?

CHARLOT. Oh, yes he has. Lovely and false, hast thou
deceiv'd my Faith?

MRS. CLACKET. Oh Heavens, Mr. Fopington, she faints--
ah me! (They hold her, Musick plays.)

Enter WILDING and DRESSWELL disguis'd as before.

41. Chitterling] Originally the small intestines
of beasts, as of a pig, but here used as "catgut."

[V.iv]

WILDING. Ah, Musick at Galliard's door! 50

SIR ANTHONY. Good morrow, Sir Charles Meriwill; give
your Worship and your fair Lady joy.

WILDING. Hah, Meriwill married the Widow?

DRESSWELL. No matter; prithee advance and mind thy own
affairs.

WILDING. Advance, and not inquire the meaning on't! 55

Bid me not eat, when Appetite invites me;

Not draw, when branded with the name of Coward;

Nor love, when Youth and Beauty meets my eyes.

--Hah!-- (Sees SIR CHARLES come into the Balconey
undrest.)

SIR CHARLES. Good morrow, Uncle. Gentlemen I thank ye: 60

Here, drink the Kings Health, with my Royal Master's
the Duke. (Gives 'em Money.)

FIDDLER. Heaven bless your Honour, and your vertuous
Bride.

FOPINGTON. Wilding! undone. (Shelters CHARLOT that she
may not see WILDING.)

WILDING. Death and the Devil, Meriwill above? 65

SIR ANTHONY. Hah, the Boys Rival here! By George,
here may be breathing this morning.--No matter,
here's two to two; come, Gentlemen, you must in.

(Thrusts the Musick in, and goes in.)

67. may be breathing] a taxing of the breath.

[V.1v]

DRESSWELL. Is't not what you expected? nay, what you
wisht?

WILDING. What then? it comes too suddenly upon me-- 70

Ere my last kiss was cold upon her lips,
Before the pantings of her Breast were laid,
Rais'd by her Joys with me; Oh damn'd deluding Woman!

DRESSWELL. Be wise, and do not ruine where you love.

WILDING. Nay, if thou com'st to reasoning, thou hast 75
lost me. (Breaks from him and runs in.)

CHARLOT. I say 'twas Wilding's voice, and I will
follow it.

FOPINGTON. How, Madam, wou'd you after him?

CHARLOT. Nay, force me not: By Heaven I'll cry a Rape,
Unless you let me go.--Not after him!

Yes to th' infernal Shades.--Unhand me, Sir. 80

FOPINGTON. How, Madam, have you then design'd my
ruine?

CHARLOT. Oh, trust me, Sir, I am a Maid of Honour.

(Runs in after WILDING.)

MRS. CLACKET. So; a Murrain of your Projects, we're
all undone now: For my part I'll en'e after her,
and deny to have any hand in the business. (Goes 85
in.)

FOPINGTON. Damn all ill Luck, was ever man thus
Fortune-bit, that he shou'd cross my hopes just in

83. murrain] a plague; disease in cattle; an
imprecation: "May a pestilence fall upon."

[V.iv]

the nick?--But shall I lose her thus? No Gad, I'll
 after her; and come the worst, I have an Impudence
 shall out-face a Middlesex-Jury, and out-swear a 90
 Discoverer. (Goes in.)

[V.v] SCENE changes to a Chamber.

Enter LADY GALLIARD
pursued by SIR CHARLES, and FOOTMAN.

LADY GALLIARD. [To the FOOTMAN who is going.] Sirrah,
 run to my Lord Mayors and require some of his
 Officers to assist me instantly; and d'ye hear,
 Rascal, bar up my doors, and let none of his mad
 Crew enter. 5

SIR CHARLES. William, you may stay, William.

LADY GALLIARD. I say, obey me, Sirrah.

SIR CHARLES. Sirrah, I say--know your Lord and Master.

WILLIAM. I shall, Sir.

Goes out.

LADY GALLIARD. Was ever woman teaz'd thus? pursue me 10
 not.

SIR CHARLES. You are mistaken, I'm disobedient grown,
 Since we became one Family; and when I've us'd you
 thus a week or two, you will grow weary of this
 peevish fooling.

LADY GALLIARD. Malicious thing, I wo't not, I am 15

91. Discoverer] A name given to Titus Oates'
 followers, those feigning discovery of the Popish Plot.

[V.v]

resolv'd I'll tire thee out meerly in spight to
have the better of thee.

SIR CHARLES. Gad I'm as resolv'd as you, and do
your worst:

For I'm resolv'd never to quit thy house.

LADY GALLIARD. But Malice, there are Officers, 20
Magistrates i'th' City, that will not see me us'd
thus, and will be here anon.

SIR CHARLES. Magistrates! why they shall be welcome,
if they be honest and loyal; if not, they may be
hang'd in Heavens good time. 25

LADY GALLIARD. Are you resolv'd to be thus obstinate?
Fully resolv'd to make this way your Conquest?

SIR CHARLES. Most certainly, I'll keep you honest to
your word, my Dear, I've Witness-

LADY GALLIARD. You will? 30

SIR CHARLES. You'll find it so.

LADY GALLIARD. Then know, if thou darest marry me, I
will so plague thee, be so reveng'd for all those
tricks thou'st playd me--

--Dost thou not dread the Vengeance Wives can take? 35

SIR CHARLES. Not at all: I'll trust thy stock of
Beauty with thy Wit.

LADY GALLIARD. Death, I will Cuckold thee.

SIR CHARLES. Why then I shall be free o'th' Reverend
City.

LADY GALLIARD. Then I will game without cessation, 40

[V.v]

till I've undone thee.

SIR CHARLES. Do, that all the Fops of empty heads and
pockets, may know where to be sure of a Cully; and
may they rook ye till ye lose, and fret, and chafe,
and rail those youthful Eyes to sinking; watch your
fair Face to pale and withered leanness.

45

LADY GALLIARD. Then I will never let thee bed with me,
but when I please.

SIR CHARLES. For that, see who'll petition first, and
then I'll change for new ones every night.

Enter WILLIAM.

WILLIAM. Madam, here's Mr. Wilding at the door, and
will not be deny'd seeing you.

50

LADY GALLIARD. Hah, Wilding! Oh my eternal shame!
now thou hast done thy worst.

SIR CHARLES. Now for a struggle 'twixt your Love and
Honour.

--Yes, here's the Bar to all my Happiness,

You wou'd be left to the wide World and Love,

55

To Infamy, to Scandal, and to Wilding;

But I have too much Honour in my Passion,

To let you loose to Ruine: Consider and be wise.

LADY GALLIARD. [Aside.] Oh, he has toucht my heart
too sensibly.

SIR ANTHONY. (Within.) As far as good Manners goes
I'm yours; But when you press indecently to Ladies

60

[V.v]

Chambers, civil Questions ought to be askt, I take
it, Sir.

LADY GALLIARD. [Aside.] To find him here, will make
him mad with Jealousie, and in the fit he'll utter 65
all he knows; Oh, Guilt, what art thou?

Enter SIR ANTHONY, WILDING, and DRESSWELL.

DRESSWELL. Prithee, dear Wilding, moderate thy
Passion.

WILDING. By Heaven, I will; she shall not have the
pleasure to see I am concern'd.--Morrow, Widow; you
are early up, you mean to thrive I see, you're like 70
a Mill that grinds with every Wind.

SIR CHARLES. Hah, Wilding this, that past last night
at Sir Timothy's for a man of Quality? Oh, give him
way, Wilding's my Friend, my Dear, and now I'm sure
I have the advantage of him in thy love. I can 75
forgive a hasty word or two.

WILDING. I thank thee, Charles--What, you are married
then?

LADY GALLIARD. I hope you've no exception to my
choice. (Scornfully.)

WILDING. [To her aside angrily.] False woman, dost
thou glory in thy perfidy?
----Yes, Faith, I've many exceptions to him--(Aloud.) 80
Had you lov'd me, you'd pitcht upon a Blockhead,
Some spruce gay fool of Fortune, and no more,

[V.v]

Who would have taken so much care of his own

ill-favour'd

Person, he shou'd have had no time to have minded

yours,

But left it to the care of some fond longing Lover. 85

LADY GALLIARD. [Aside.] Death, he will tell him all!

----Oh, you are merry, Sir.

WILDING. No, but thou art wonderous false, ----[In a soft tone aside to her.] False as the Love and Joys
you feign'd last night. 90

LADY GALLIARD. Oh, Sir, be tender of those treacherous
Minutes. (Softly to him.)--If this be all you have
to say to me.-- (Walking away, and speaking loud.)

WILDING. Faith, Madam, you have us'd me scurvily,
To marry and not give me notice. (Aloud.) 95

----[To her softly aside.] Curse on thee, did I
onely blow the Fire
To warm another Lover?

LADY GALLIARD. Perjur'd--was't not by your advice I
marry'd?

----[Softly to him aside.] Oh where was then your
Love?

WILDING. So soon did I advise, 100

Didst thou invite me to the Feast of Love,

To snatch away my Joys as soon as tasted;

----[Aside to her in a low tone.] Ah, where was
then your Modesty and sense of Honour?

[V.v]

LADY GALLIARD. Aye, where indeed, when you so quickly 105
vanquisht. (Soft.)

--But you I find are come prepar'd to rail. (Aloud.)

WILDING. No, 'twas with thee to make my last effort
against your scorn. (Shews her the Writings.)

And this I hop'd, when all my Vows and Love,
When all my Languishments cou'd nought prevail,
Had made ye mine for ever. (Aloud.) 110

Enter SIR ANTHONY pulling in

SIR TIMOTHY and DIANA.

SIR ANTHONY. 'Morrow, Charles, 'Morrow to you
Ladyship: Charles, bid Sir Timothy welcome;
I met him luckily at the door, and am resolv'd none
of my Friends shall pass this joyful day without
giving thee Joy, Charles, and drinking my Ladies 115
Health.

WILDING. [Aside.] Hah, my Uncle here so early?

SIR TIMOTHY. What has your Ladyship serv'd me so?
How finely I had been mumpt now, if I had not took
heart a grace and shew'd your Ladyship trick for 120
trick: for I have been this morning about some such
business of Life too, Gentlemen; I am married to
this fair Lady, the Daughter and Heiress of Sir
Nicholas Gettall, Knight and Alderman.

119. mumpt] mumped, cheated.

[V.v]

WILDING. [Aside.] Hah, married to Diana! 125

How fickle is the Faith of common women?

SIR TIMOTHY. Hum, Who's here, my Lord? What, I see
your Lordship has found the way already to the fair
Ladies; but I hope your Lordship will do my
Wedding-dinner the honour to grace it with your 130
presence.

WILDING. I shall not fail, Sir.---[Aside.] A Pox
upon him, he'll discover all.

LADY GALLIARD. I must own, Sir Timothy, you have made
the better choice. 135

SIR TIMOTHY I cou'd not help my destiny; Marriages are
made in Heaven, you know.

Enter CHARLOT weeping, and CLACKET.

CHARLOT. Stand off, and let me loose as are my Griefs,
which can no more be bounded: Oh let me face the
perjur'd, false, forsworn! 140

LADY GALLIARD. Fair Creature, who is't that you seek
with so much sorrow?

CHARLOT. Thou, thou fatally fair Inchantress. (Weeps.)

WILDING. Charlot! Nay then I am discover'd.

LADY GALLIARD. Alas, what wou'dst thou?

CHARLOT. That which I cannot have, thy faithless 145
Husband.

Be judge, ye everlasting Powers of Love,

Whether he more belongs to her or me.

[V.v]

SIR ANTHONY. How, my Nephew claim'd? Why how now,

Sirrah, have you been dabbling here?

SIR CHARLES. By Heaven, I know her not.--Heark ye, 150

Widow, this is some trick of yours, and 'twas well
laid: and Gad, she's so pretty, I cou'd find in my
heart to take her at her word.

LADY GALLIARD. Vile man, this will not pass your
falshood off.

Sure 'tis some Art to make me jealous of him, 155
To find how much I value him.

SIR CHARLES. Death, I'll have the forgery out;
--Tell me, thou pretty weeping Hypocrite, who was it
set thee on to lay a claim to me?

CHARLOT. To you! Alas, who are you? for till this 160
moment I never saw your face.

LADY GALLIARD. Mad as the Seas when all the Winds are
raging.

SIR TIMOTHY. Aye, aye, Madam, stark mad! Poor Soul--
Neighbour, pray let her lie i'th' dark, d'ye hear.

SIR CHARLES. How came you, pretty one, to lose your
Wits thus?

CHARLOT. With loving, Sir, strongly, with too much 165
loving.

----[To LADY GALLIARD.] Will you not let me see the
lovely false one?

For I am told you have his heart in keeping.

LADY GALLIARD. Who is he? pray describe him.

[V.v]

CHARLOT. A thing just like a Man, or rather Angel!

He speaks, and looks, and loves, like any God! 170

All fine and gay, all manly, and all sweet:

And when he swears he loves, you wou'd swear too

That all his Oaths were true.

SIR ANTHONY. [To CLACKET.] Who is she? some one who

knows her and is wiser, speak--you, Mistriss. 175

MRS. CLACKET. Since I must speak, there comes the man

of Mischief:----[To WILDING.] 'Tis you I mean, for

all your learing, Sir.

WILDING. So.

SIR TIMOTHY. What, my Lord! 180

MRS. CLACKET. I never knew your Nephew was a Lord:

Has his Honour made him forget his Honesty?

(CHARLOT runs and catches him in her Arms.)

CHARLOT. I have thee, and I'll die thus grasping thee:

Thou art my own, no Power shall take thee from me.

WILDING. Never, thou truest of thy Sex, and dearest, 185

Thou soft, thou kind, thou constant Sufferer,

This moment end thy fears; for I am thine.

CHARLOT. May I believe thou art not married then?

WILDING. How can I, when I'm yours?

How cou'd I, when I love thee more than Life? 190

----[To LADY GALLIARD.] Now, Madam, I'm reveng'd on

all your scorn.----And, Uncle, all your cruelty.

SIR TIMOTHY. Why, what are you indeed my Nephew,

Thomas?

[V.v]

WILDING. I am Tom Wilding, Sir, that once bore some 195
 such Title, till you discarded me, and left me to
 live upon my Wits.

SIR TIMOTHY. What, and are you no Polish Embassadour
 then incognito?

WILDING. No, Sir, nor you no King Elect, but must e'en 200
 remain as you were ever, Sir, a most seditious
 pestilent old Knave; one that deludes the Rabble
 with your Politicks, then leave `em to be hang'd, as
 they deserve, for silly mutinous Rebels.

SIR TIMOTHY. I'll peach the Rogue, and then he'll be 205
 hang'd in course, because he's a Tory. One comfort
 is, I have couzen'd him of his rich Heiress; for I
 am married, Sir, to Mrs. Charlot.

WILDING. Rather Diana, Sir; I wish you Joy: See
 here's Charlot! I was not such a Fool to trust such 210
 Blessings with the Wicked.

SIR CHARLES. How, Mrs. Dy Ladyfi'd! This is an
 excellent way of disposing an old cast-off Mistriss.

SIR TIMOTHY. How, have I married a Strumpet then?

DIANA. You give your Nephews Mistriss, Sir, too coarse 215
 a name:

`Tis true, I lov'd him, onely him, and was true to
 him.

198. Polish Embassadour then incognito?] "A Modest
 Vindication of the Earl of S-----y (1682),
 describes how "Polish deputies were immediately sent
 Post incognito with the Imperial Crown and Sceptre in a
 Cloak-Bag."

[V.v]

SIR TIMOTHY. Undone, undone! I shall ne'r make
Guildhall-speech more; but he shall hang for't, if
 there be ere a Witness to be had between this and
Salamancha for Money.

220

WILDING. Do your worst, Sir; Witnesses are out of
 fashion now, Sir, thanks to your Ignoramus Juries.

SIR TIMOTHY. Then I'm resolv'd to dis-inherit him.

WILDING. See, Sir, that's past your skill too, thanks
 to my last nights Ingenuity: they're (shews him the
Writings) sign'd, seal'd, and deliver'd in the
 presence of, &c.

225

SIR TIMOTHY. Bear Witness, 'twas he that robb'd me
 last night.

SIR ANTHONY. We bear Witness, Sir, we know of no such
 matter we. I thank you for that, Sir, wou'd you
 make Witnesses of Gentlemen?

230

SIR TIMOTHY. No matter for that, I'll have him hang'd,
 nay drawn and quarter'd.

WILDING. What, for obeying your Commands, and living
 on my Wits?

235

SIR ANTHONY. Nay, then 'tis a cleer case you can
 neither hang him nor blame him.

WILDING. I'll propose fairly now, if you'll be
 generous and pardon all: I'll render your Estate
 back during Life, and put the Writings in Sir
Anthony Meriwill's and Sir Charles' his hands.--
 I have a Fortune here that will maintain me,
 Without so much as wishing for your death.

240

[V.v]

ALL. This is but Reason.

245

SIR CHARLES. With this Proviso, that he makes not use
on't to promote any mischief to the King and
Government.

ALL. Good and just. (SIR TIMOTHY pauses.)

SIR TIMOTHY. Hum, I'd as good quietly agree to't, as 250
lose my Credit by making a noise.--(Gives him his
hand.)

Well, Tom, I pardon all, and will be Friends.

SIR CHARLES. See, my dear Creature, even this hard old
man is mollifi'd at last into good nature; yet
you'll still be cruel. 255

LADY GALLIARD. No, your unwearied Love at last has
vanquisht me. Here, be as happy as a Wife can make
ye--One last look more, and then--be gone fond Love.
(Sighing and looking on WILDING, giving SIR CHARLES
her hand.)

SIR CHARLES. Come, Sir, you must receive Diana too;
she is a cheerful witty Girl, and handsome, one that 260
will be a Comfort to your Age, and bring no scandal
home. Live peaceab'y, and do not trouble your
decrepid Age with business of State.

Let all things in their own due order move,
Let Caesar be the Kingdoms care and love: 265
Let the Hot-headed Mutineers petition,
And meddle in the Rights of Just Succession;

[V.v]

But may all honest hearts as one agree
To bless the King, and Royal Albanie.

THE END.

270

269. Albanie] Before succeeding his brother Charles to the throne of England, James Stuart was the Duke of York and Albany.

EPILOGUE

Written by a Person of Quality.

SPOKEN by Mrs. BOTELER.

My Part, I fear, will take with but a few,
A rich young Heiress to her first Love true! 5
'Tis damn'd unnatural, and past enduring,
Against the fundamental Laws of Whoring.
Marrying's the Mask, which Modesty assures,
Helps to get new, and covers old Amours:
And Husband sounds so dull to a Town-Bride, 10
You now-a-days condemn him ere he's try'd;
Ere in his Office he's confirm'd Possessor,
Like Trincaloes you chuse him a Successor,
In the gay spring of Love, when free from doubts,
With early shoots his Velvet Forehead sprouts. 15
Like a poor Parson bound to hard Indentures,
You make him pay his First-fruits ere he enters.
But for short Carnivals of stoln good Cheer,
You're after forc'd to keep Lent all the Year;
Till brought at last to a starving Nuns condition, 20

3. Mrs. BOTELER] Charlotte Butler.

13. Trincaloes] In Davenant and Dryden's version of The Tempest (1667); or in Shadwell's operatic version. The reference is applicable to either. No sooner has Trincalo chosen Sycorax, Caliban's sister, as his spouse, than the treacherous Stephano wins the she-monster for himself, and a battle ensues.

15. Velvet Forehead] A reference to cuckolding; the soft downy skin that covers the deer's horns during the growing stage.

You break into our Quarters for Provision:
Invade Fop-corner with your glaring Beauties,
And tice our Loyal Subjects from their Duties.
Pray, Ladies, leave that Province to our care;
A Fool is the Fee-simple of a Player, 25
In which we Women claim a double share.
In other things the Men are Rulers made;
But catching Woodcocks is our proper Trade.
If by Stage-Fops they a poor Living get,
We can grow rich, thanks to our Mother Wit, 30
By the more natural Blockheads in the Pit.
Take then the Wits, and all their useless Prattles;
But as for Fools, they are our Goods and Chattels.
Return, Ingrates, to your first Haunt the Stage;
We taught your Youth, and help'd your feeble Age. 35
What is't you see in Quality we want?
What can they give you which we cannot grant?
We have their Pride, their Frolicks, and their Paint.
We feel the same Youth dancing in our Blood;
Our dress as gay--All underneath as good. 40
Most men have found us hitherto more true,

22. Fop-corner] Fop-corner is probably the same place as "the wits row," where Sparkish in The Country Wife says he would not "miss setting."

25. Fee-simple] An estate of land, etc., belonging to the owner and his heirs forever; in the absolute possession of.

28. Woodcocks] Fools, simpletons, dunces.

And, if we're not abus'd by some of you,
We're full as fair--perhaps as wholesome too.
But if at best our hopeful Sport and Trade is,
And nothing now will serve you but great Ladies; 45
May question'd Marriages your Fortune be,
And Lawyers drain your Pockets more than we:
May Judges puzzle a clear Case with Laws,
And Musquetoons at last decide the Cause.

FINIS

49. Musquetoons] A kind of musket, short with a large bore.

IV. TEXTUAL NOTES

The following textual notes record all substantive emendations to the first edition (1682) and those changes to the accidentals that affect the meaning of the text. The second edition's (1698) substantive departures from the first and the most significant alterations of accidentals have also been cited. For the purpose of these notes, a capital "B" signals the second edition reading, and a capital "A" indicates that of the copy-text.

The Epistle Dedicatory

- 3. ,] A; ; B.
- 15. Hero's] A; Heroes B.
- 21. Forein] A; Foreign B.
- 37. Peaching] A; Preaching B.
- 37 Swearing,] A; Swearing B.
- 46. self] A; Self B.
- 60. dayly] A; daily B.
- 73. begs;] A; begs, B.

The Prologue

- 6. vitious] A; Vitious B.
- 22. reverend] A; Reverend B.
- 26. Heav'n] A; Heaven B.
- 29. unwary] A; unwary unwary B.
- 32. subtile] A; subtle B.
- 32. uncast,] A; uncast. B.
- 37. Where] A; Where, B.
- 39. drew] A; drawn B.
- 40. Guinny] A; Guinea B.
- 43. cheat] A; Cheet B.
- 46. ere] A; e're B.

I.i.

- 25. onely] A; only B.
- 37. huff] A; hoff B.
- 42. Tickling] A; tickling, B.
- 43. Bites] A; bites B.
- 47. Constables] B; Constable's A.
- 52. your Uncle Sir] A; Your Uncle, Sir B.
- 60. Youthful] A; Youthfull B.
- 67. Cloaths] A; Cloathes B.
- 68. Fasting-nights] A; Fasting nights B.
- 72. Man] B; man A.
- 84. Guinny] A; Guinea B.
- 87 honour'd] A; honored B.

I.1.

105. onely] A; only B.
109. Aye] A; ay B.
140. dayly] A; daily B.
154. Cuckold] B; cuckold A.
174. though] A; tho' B.
182. Aye] A; ay B.
185. odde] A; odd B.
206. Heart] A; heart B.
210. she!] A; she B.
216. Meen] A; Mien B.
220. Nonsense] A; Nonsense B.
222. Fortune] A; income B.
228. City-Heiress, Charles] A; City-Heiress, and B.
232. Hours] A; hours B.
249. Whe!] A; Whe, B.
262. too,] A; too B.
287. The City! the City's] A; The City! The City's B.
307. Cloaths] A; Cloathes B.
- 348.3. in his Cloak] A; up in his Cloak B.
353. unconcern'd] A; uncern'd B.
356. Indifferency] A; indifferency B.
380. eternal Bliss] B; Eternal Bliss A.
381. onely] A; only B.
383. onely] A; only B.
388. By George,] A; By George B.

I.i.

404. uncertain] A; uncertain B.
428. pawsing] A; pausing B.
436. A rare Fellow! A; a rare Fellow! B.
443. Passion] A; passion B.
451. what dull unwary Flame] B; What dull unwary
Flame A.
454. ruine] A; ruin B.
479. face?] A; Face? B.
480. Passion;] A; Passion? B.
482. religious Rites] A; Religious Rites B.
483. ruine] A; ruin B.
487. Why] A; Why, B.
523. there are] A; there's B.
529. rustick Beauties] Rustick Beauties A; Rustick
beauties B.
551. weept] A; Wept B.
552. Kneel'd] A; kneel'd B.
553. weept] A; wept B.
564. Fiddlestick] A; Fiddle-stick B.
566. handsomly] A; handsomely B.
570. Come my Boy] A; Come, my Boy B.

II.i.

9. designes] A; design B.
13. Reputation,] A; Reputation B.
19. town] A; Town B.
20. How!] A; How B.

II.i

- 21. too,] A; too B.
- 25. Aye,] A; ay, B.
- 50. service] A; Service B.
- 55. Stair-case] A; Sair-case B.
- 103. Hearn] A; Hark B.
- 115. Doctor] A; Docter B.
- 116. civily] B; civilly A.
- 141. Aye] A; Ay B.
- 144. Aye] A; Ay B.
- 153. Slave] A; slave B.
- 154. Aye] A; Ay B.
- 188. die,] A; die B.
- 199. Falshood!] A; falshood B.
- 206. Hah,] A; hah, B.
- 212. mun,] A; mun B.
- 213. ungrateful] A; ungratefull B.
- 216. treacherous] A; Treacherous B.
- 222. in.] A; in, B.
- 230. Aye] A; Ay B.
- 236. Aye] A; Ay B.
- 246. both where] A; both B.
- 262. go for] A; so go for B.
- 262. Niece] A; Neice B.
- 266. designe] A; design B.

II.ii.

- 13. Wilding] B. Widling A.
- 31. designe] A; design B.
- 37. irreconcilable] B; reconcilable A.
- 41. Money,] A; Money. B.
- 42. Now] A; New B.
- 43. Cloaths] A; Cloathes B.
- 60. Elbows] B; Elboes. A.
- 65. Influence] A; influence B.
- 88. week] A; weak B.
- 92. Feavor] A; Fevor B.
- 110. o're-joy'd] A; o'erjoy'd B.
- 122. Perswasion] A; perswasion B.
- 129. onely] A; only B.
- 163. in ure] A; inure B.
- 164. haste] A; hast B.
- 179.1. Balconey] A; Balcony B.
- 182. Heart] A; heart B.
- 186. to night] A; too night B.
- 189. Balconey] A; Balcony B.

II.iii.

- 33. Marriage] A; marriage B.
- 37. hopeful] A; hopefull B.
- 48. hard-hearted] A; hard hearted B.
- 54. hideous] A; hedious B.

II.iii.

- 60. sweet] A; sweat B.
- 97. Pardon] A; pardon B.
- 111. Compliments] Complements A; Complements B.
- 122. lyes] A; lies B.
- 155. Miarcle] A; Mircale B.
- 166. Essence-bottle] A; Essence bottle B.
- 171. Favour] A; favour B.
- 173. that?] A; that B.
- 182. Pardon] A; pardon B.
- 186. Page] A; page B.
- 215. Aye] A; ay B.
- 260. cryes] A; crys B.

III.i.

- 8. plaguie] A; plaguy B.
- 9. drop] A; drap B.
- 9. Blessings] A; blessings B.
- 12. truly] B; truely A.
- 17. Ne'er] A; ne'er B.
- 18. dayly] A; daily B.
- 26. Meat] A; Meet B.
- 31. cleer] A; clear B.
- 60. a tickling] kind A; a kind of tickling B.
- 61. through] A; thro' B.
- 62. Aye] A; Ay B.
- 89. Aye] Ay A; Ay B.

III.1.

125. never-failing] A; never failing B.
139. hear] A; here B.
168. suffice] A; suffice, B.
185. In amaze] B; In a maze A.
210. Tory-Poet] A; Tory Poet B.
215. Body] A; body B.
219. ruine] A; ruin B.
239. advice] A; advise B.
298. Hearn] A; Hark B.
306. designe] A; design B.
352. though] A; tho^h B.
369. Aye] A; Ay B.
387. Hearn] A; Hark B.
405. Aye] A; Ay B.
407. Death,] A; Death B.
414. him!] A; him; B.
419. Magistrates;] A; Magistrates: B.
448. meen] A; Meen B.
460. onely] A; only B.
466. Birthright] A; Birth right B.
468. looks] A; Looks B.
483. extreemly] A; extremely B.
514. Streem] A; stream B.
520. excellensie] B; excellently A.
- 528.1. Drinking-table] A; drinking Table B.

III.i.

557. soberer] A; sober B.
 570. free from] A; from B.
 571. women] A; Women B.
 592. Honour] A; honour B.
 678. `Tis] B; `tis A.
 686. no more;] no more A; no more, B.
 690. signe] A; sign B.

IV.i.

- 0.4. out,] A; out B.
 22. Lye-catching] A; Lye catching B.
 30. flamm] A; flam B.
 31. Ladyships] A; Ldyships B.
 40. Tittle-Tattle] A; Title-Tattle B.
 80. dearest of Dears] A; dearest of dears B.
 97. guard me,] A; guard me B.
 102. Impudent,] A; Impudent B.
 103. Vertue,] A; Vertue B.
 107. Hearn] A; Hark B.
 116. Aye] A; Ay B.
 142. Compliments] Complements A; Complements B.
 160. called] A; call'd B.
 161. designe] A; design B.
 162. though] A; tho' B.
 200. false.] A; false B.

IV.i.

205. onely] A; only B.
 217. that, that's] B; that that A.
 225. wrong;] A; wrong, B.
 227. soere] A; soe're B.
 241. fancy'd] A; fansi'd B.
 249. final] A; finnal B.
 271. Ease] A; ease B.
 286. Hearts] A; hearts B.
 327. ly] A; lye B.
 328.4. Anthony] A; Antgony B.

IV.ii.

16. her, as, Dear] A; her, as Dear B.
 22. Reason] A; reason B.
 29. Kindness] A; kindness B.
 31. heark] A; hark B.
 49. Boy.] A; Boy, B.
 78. censorious] A; sensorious B.
 83. Hearn] A; Hark B.
 120. Sexes Destiny] A; Sexes destiny B.
 171. Honour] A; honour B.
 179. shield] A; Shield B.
 180. Candles] A; Candle B.
 204. merciful] A; Merciful B.
 209. onely] A; only B.
 212. civily] B; civilly A.

IV.ii.

224. Health] A; health B.
227. Visit] A; visit B.
228. that,] A; that B.
236. though] A; tho' B.
250. Aye, aye] A; Ay, ay B.
270. Onely] A; only B.
272. Aye] A; Ay B.
- 295.2. Cloaths] Clothes A; Cloathes B.
298. Passion] A; passion B.
310. Honour] A; honour B.
315. reveng'd] A; raveng'd B.
- 326-27. plague] A; plaguy B.

V.i.

1. the] A; The B.
7. Dear] A; dear B.
16. employ'd] A; emply'd B.
22. Visit] A; visit B.
24. conjugal] A; Conjugal B.
29. designe] A; design B.
30. heark] A; hark B.
39. though] A; tho' B.
42. ere] A; e're B.
47. secreed] A; secret B.
- 59.1. Bosome] A; Bosom B.

V.i.

- 71.2. Nightcap] B; Nightcaps A.
 78. designe] A; design B.
 79. onely] A; only B.
 103. turning,] A; turning B.
 113. Aye, aye] A; Ay, ay B.
 137. Oh,] B; Oh A.
 150. What,] A; What B.
 152. onely] A; only B.
 157. erelong] A; e'relong B.
 162. Guinies] A; Guineas B.
 200. Cloaths] Clothes A; Clothes B.
 205. ,as] A; ,as, B.
 228. Ene] A; E'ne B.

V.ii.

12. Prayers!] A; prayers! B.
 14. Prayers!] A; prayers! B.
 23. neerer] A; nearer B.
 28. Dinner-time] A; dinner-time B.
 31. Onely] A; Only B.
 39. Dinner] A; dinner B.

V.iii.

11. Aye] A; Ay B.
 17. hollow] A; hallow B.

V.iii.

33. joyful] A; joyfull B.
 37. Rubrick-letters] A; Rubrick letters B.
 42. though] A; tho' B.
 57. Marriage] A; Marriage, B.
 60. we are abed] A; We're abed B.
 72. Aye] A; Ay B.

V.iv

6. Oh take heed] A; Oh! Take heed B.
 11. Madam.] A; Madam? B.
 27. you'd] A; you have B.
 39. Stands by] Stand by A; Stand by B.
 56. Widow?] A; Widow B.
 72. No matter,] A; No matter B.
 77. Ere] A; E're B.
 80. ruine] A; ruin B.
 82. him and runs] A; him, and runs B.
 94. any hand in] A; any in B.

V.v.

39. Cuckold] B; cuckold A.
 73. Passion] A; passion B.
 75. concern'd.] A; concern'd: B.
 78. Hah, Wilding this,] A; Hah, Wilding, this B.
 80. my Dear.] A; my dear, B.

V.v.

81. love,] A; Love B.
83. What,] A; What B.
85. False woman] A; False Woman B.
87. you'd pitch] A; you pitch B.
94. wonderous] A; wondrous B.
98. Minutes] A; minutes B.
101. marry] A; marry, B.
102. onely] A; only B.
110. sense] A; sence B.
111. Aye,] A; Ay B.
112. prepar'd] A; prepared B.
116. Languishments] A; languishments B.
116. prevail] A; avail B.
121. joyful] A; Joyful B.
125. What,] What B; What A.
127. a grace] A; of grace B.
133. Faith] A; faith. B.
134. Who's] A; who's B.
141. have made] A; have the B.
158. Hark] A; Hark B.
172. Aye, aye] A; Ay, ay B.
182. sweet] A; sweat B.
227. onely] A; only B.
239. robb'd] A; rob'd B.
273. peaceab'y] A; peaceably B.

The Epilogue

- 11. ere] A; e're B.
- 12. Ere] A; E're B.
- 17. First-fruits] A; first-fruits B.

V. APPENDICES

APPENDIX A

. ACTORS AND ACTRESSES

MR NOKES. (d.1692) an actor who specialized in the portrayal of "simplicity of nature"--apparently an innate gift, since Nokes was considered as amusing in his everyday speech as he was on the stage. It was said that when he made his entrance in a play he was received with involuntary applause.

MR. BETTERTON (1635-1710) the greatest English actor between Burbage and Garrick, played an astonishing range of characters with sensitivity and skill. He was also involved in playwriting, the training of actors, theater management for nearly all of his fifty year career. Betterton was forty-seven years old, and at the height of his ability, when he appeared in The City Heiress.

MR. ANTHONY LEIGH (LEE) (d.1692) Cibber classifies him among the principal actors who were all "original masters of their different styles, and not mere auricular imitators of one another." Cibber said "he was of the mercurial kind and without being a strict observer of nature, stopped short of extravagance. Middle-sized with a clear, audible voice and a

countenance grave, which lighted up under the possession of a comic idea, he appeared in Shadwell's Virtuoso and was famous for his Antonio in Venice Preserved.

MR. WILLIAMS (1673-1700) appeared as the second grave-digger in Hamlet and as Bacon in Behn's Widow Ranter. Cibber speaks of him as a good actor, but neglectful of duty and addicted to the bottle.

MR. BOWMAN. (1651-1739) played some serious roles, but his specialty was comedy. He had a famed bass voice and sang for James II's birthday in 1687. By 1662 he had established two different acting styles, the fop and the kindly friend.

MR. JEVON (1652-1688) Mr. Jevon was an actor and dramatist who played low comedy parts in London between 1673 and 1688. A brother-in-law of Thomas Shadwell, Jevon wrote the prologue for and appeared in Behn's The Emperor of the Moon.

MRS. BARRY (1658-1713) First great actress of the English stage. The story of her mediocrity and even failure on the stage until she was tutored by John Wilmot, Earl of Rochester, has been told repeatedly, perhaps as a contrast to the unprecedented success she enjoyed from 1680 to 1710 as the leading actress, patentee, and joint arbiter with Thomas Betterton of

the theatrical company that dominated English drama for more than 30 years. She was the mistress of Rochester for at least two years, bearing him an acknowledged daughter in 1677. At the same time, Thomas Otway, in whose Alcibiades she created her first recorded minor role, developed a hopeless passion for her that he proclaimed in a series of heart-rending letters. She was most famous for her tragic roles, such as Belvidera in Venice Preserved. She also played Mrs. Loveit in The Man of Mode.

MRS. BUTLER (fl.1673-1695) Charlotte Butler played many breeches parts, especially those calling for singing and dancing. She was often cast as a courtesan.

MRS. CORROR. (fl.1673-1743) The wayward orthography of Restoration times turned Elizabeth Currer's name into Carrier, Corur, and Corror. She played Lady Fancy in Behn's Sir Patient Fancy, Aqualina in Otway's Venice Preserved. According to Davies (III, 215), "When Leigh and Mrs. Currer performed the parts of doting cully and rampant courtesan, the applause was as loud as the triumphant Tories, for so they were at the time, could bestow."

MRS. NORICE. (fl.1661-1683) Listed by Downes as one of Davenant's eight original actresses, Mrs. Norice was probably the wife of Henry Norris, a minor actor

with the Duke's Company. According to Chetwood (p. 197), she was the mother of Henry Norris, known as "Jubilee Dickey" because of his performance in Farquhar's The Constant Couple, 1699. Mrs. Norice was a useful actress, good at "humours" characters: old ladies, mothers, nurses, and the like.

MRS. LEE (fl.1672-1709) Elinor Leigh, according to Cibber, had a "very droll way of dressing the pretty Foibles of super-annuated Beauties." She had in her self a good deal of Humour, and knew how to infuse it into the affected Mothers, Aunts, and modest stale maids that had miss'd their Market. She was extremely entertaining, and "painted in a lively manner the blind side of Nature. Her private life was irreproachable."

APPENDIX B

BEHN'S PLAYS: A CHRONOLOGY

Because this is a study of Behn's comedy The City Heiress, it is more rewarding to concentrate on plays that can contribute to an understanding of this play. In addition, although some of Behn's other comedies, such as Sir Patient Fancy and The False Count, employ some of the same comic conventions as the plays discussed, any consideration of their comic worlds would have led to some repetition.

Between 1670 when her first play was produced and her death in 1689, Behn wrote seventeen plays that were printed, one that was not published, and perhaps four others not included in her canon. Her most productive years, between 1676 and 1682, yielded eleven of these plays, an impressive reflection of her industry.

The Forced Marriage (1670)

The Amorous Prince (1671)

The Dutch Lover (1673)

The Town Fop; or Sir Timothy Tawdrey (1676)

The Rover; or, The Banished Cavalier, Part One (1677)

Sir Patient Fancy (1678)

The Feigned Courtesans; or A Night's Intrigue (1679)

The False Count; or A New Way to Play an Old Game (1681)

The Roundheads; or, The Good Old Cause (1681)

The Rover; or, The Banished Cavalier, Part Two (1681)

The City Heiress; or, Sir Timothy Treat-all (1682)

The Lucky Chance; or, An Alderman's Bargain (1686)

The Widow Ranter; or, the History of Bacon in Virginia (1689)

The Younger Brother; or, The Amorous Jilt (1689)

Like Father Like Son (1682) --Not Printed

Possibly by Aphra Behn

The Debauchee (1677)

The Counterfeit Bridegroom (1677)

The Revenge (1680)

APPENDIX C

BEHN'S PORTRAIT OF SHAFTESBURY

In trying to determine whether or not Sir Timothy Treat-all is a caricature of Shaftesbury, one must try to separate general Whigish traits from identifiable characteristics of the Earl. Resembling so many other knights and aldermen in other plays of the time, Sir Timothy is avaricious, greedy, hypocritical, and vindictive. Other, more specific qualities, which are associated with Shaftesbury, are lechery, a tendency to shift a political or religious stance, a caustic tongue, and, most incredibly, an ambition to become King of Poland.

Although Montague Summers alleges Sir Timothy to be a full length portrait of Shaftesbury, K.H.D. Haley insists that if it is a portrait at all, "it is much closer to the Whig Alderman Sir Thomas Player, a frequent target of government satirists."¹

That Shaftesbury was ambitious is quite obvious.

J.R.Jones says that, he like many other politicians:

wanted power, but not as an end in itself nor simply as the means of self-advancement, because he knew

1. K.H.D. Haley, The First Earl of Shaftesbury, (Oxford: Clarendon Press, 1968), p. 211.

what he would do with it. He appreciated that the policies, principles, and sympathies of Charles and his court directly endangered the religion and liberties of the nation, and that they would never be secure until the influence of the Court and Crown was drastically reduced and power and office permanently entrusted to the men who possessed the confidence and support of Parliament and the nation²

As to whether or not Shaftesbury's speech was ever as biting and extreme as Sir Timothy's, it would seem that this characteristic is based on an occasional habit of Shaftesbury's final years when, having suffered from persistent ill-health, he resorted to extreme language.

As far as the attribute of lewdness is concerned, Haley feels that it is more than likely that "alleged references to Shaftesbury's lewdness in plays are merely part of the repertoire of anti-Whig allusions on which every Tory dramatist could draw to make Tory courtiers laugh and cheer." Again he feels that "the use of these does not add up to any one Whig." Haley feels that Antonio of Venice Preserved was intended to allude not to Shaftesbury, but instead to Thomas Player, who was permanent Chamberlain of the City of London; and though well past middle age was notorious for his whoring."³ Because Player had become a "likely subject for caricature, part of a theatrical tradition, and because nothing has ever been substantiated about Shaftesbury's

2. J.R. Jones, The First Whigs: The Politics of the Exclusion Crisis (London, 1961), p. 211.

3. Haley, p. 214.

sexual habits, Haley feels that there is little safe ground to base a charge of lechery against Shaftesbury.

Shaftesbury's "ambition to become King of Poland" is based on a pamphlet republished among the tracts of Lord Somers. Enumerating the many opportunities the Earl had renounced to devote his full energies toward serving England, the author mentions that Shaftesbury also decided to forego the honor of wearing the Polish crown. Reminding his readers of the late Interregnum in Poland, an elective monarchy, he discusses John Sobieski's candidacy for the Crown. A hero after successfully driving the Turks from the Polish border, he might have succeeded to the Crown if he had also converted the Turks. In their search to find a man capable of effecting this large task, the Polish Diet thought of "Little England" and her "little Lord Shaftesbury." "However, after being fitted for the Crown by two Polish deputies, he sacrifices the honor of becoming Polish King to devote himself exclusively to England's needs."⁴

Behn was not alone in using this tale for political profit. In "The Medal," Dryden alludes to the alleged succession:

Of all our antic sights and pageantry
Which English idiots run in crowds to see,
The Polish Medal bears the prize alone;...

4. Alfred Leja, "Aphra Behn: Tory," Diss. University of Texas, 1962, p. 129.

The word, pronounced aloud by shrieval voice,
Laetamur, which in Polish is Rejoice.⁵

And Otway's Prologue to Venice Preserved mocks

Shaftesbury's dreams:

O, Poland, Poland! Had it been thy lot
T'have heard in time of this Venetian plot,
Thou surely chosen hadst one King from thence
And honored them, as thou has England since.⁶

When Shaftesbury died, a number of scribblers seized
the opportunity to profit from the occasion:

My Tap is run; then Baxter tell me why
Should not the good, the great Potapski die?⁷

These openings lines of "The Last Will and Testament of
Anthony, King of Poland" strike the characteristic note
of scurrilous abuse of Shaftesbury for the abcess,
drained by a tap, which was supposedly the result of
fornication, and for his imagined devotion to an elective
monarchy like that of Poland. The same poem ends with an
equally elegant "Epitaph upon his bowels":

Ye Mortal Whigs for Death prepare,
For mighty Tapski's Guts lie here,
Will his great Name keep sweet, d'y' think?
For certainly his Entrails stink...⁸

5. John Dryden, The Poems of John Dryden, ed, James Kinsley, 4 vols. (Oxford, Clarendon Press, 1958) 1: 253-264.

6. Thomas Otway, Venice Preserved, ed. Malcolm Kelsall (Lincoln: University of Nebraska Press, 1969), p.5.

7. Cited in Haley, p. 735.

8. Ibid., p. 735.

As for his being the timeserver the Tories alleged, Haley cites a letter which Shaftesbury wrote in the winter of 1677-8 as he lay imprisoned in the Tower for his opposition to the King: After a reference to the book of Job--"my integrity will I hold fast, and will not let go; my heart shall not reproach me so long as I live -- he went on:

I had the honour to have a principal hand in your restoration; neither did I act in it, but on the principle of piety and honour: I never betrayed (as your majesty knows) the part of conceals I was of. I kept no correspondences with, nor I made no secret addresses to your majesty; neither did I endeavour to obtain any private terms or articles for myself, or reward for what I had or should do. In whatever I did toward the service of your majesty, I was solely acted by the sense of that duty I owed to God, the English nation, and your majesty's just right and title. I saw the hand of Providence, that has led us through various forms of government, and had given power into the hands of several sorts of men, but he had given none of them a heart to use it as they should; they all fall to the prey, sought not the good or settlement of the nation, endeavoured only the enlargement and continuance of their own authority,...⁹

Haley asserts that although it was in his interest to put his services, and thus Charles' obligation to him, as high as possible, there is no suggestion here that he had been converted back to Royalism as soon as he left Oliver Cromwell's service at the end of 1654. "Rather," he says:

the implication is that he began to contemplate a return of the monarchy some time toward the end of 1659, when several sorts of men had in turn disillusioned him, and convinced him that they had

9. Haley, p. 137.

endeavoured only the enlargement and continuance of their own authority.¹⁰

Haley goes on to say that a "selfish man concerned only with personal advancements would have sought to communicate with Charles II and bargain for himself."¹¹ He did not.

Leja feels that the "religious drive Aphra permits Sir Timothy to utter is not worthy of Shaftesbury." Allied with the Presbyterians more out of Parliamentary than religious concerns. Shaftesbury was interested in a Protestant succession. But his personal religious convictions were vague and subject to continuing change. He was able at one time to silence Bishops who attempted to define Protestantism for him with the retort that "he knew the Protestant Religion so well and was confirmed in it, that he hoped he should burn for the witness of it if Providence shall call him to it..." On the other hand, an anecdote shows how philosophically inclusive and dogmatically evasive Shaftesbury could be. While conversing in whispers with John Wildman, Shaftesbury, forgetting for a moment the presence of a woman in another part of the room said aloud, "Men of sense are all of one religion." "And what religion is that?" interjected the lady to Shaftesbury's astonishment. Turning in her direction, the Earl countered politely,

10. Haley, p. 138.

11. Haley, p. 139.

"That, Madam, men of sense never tell."¹² It would seem then that Shaftesbury was not one to prate about men who did not read "prayers night and morning with a laudable voice, and cry amen."

It is obvious, then, that Behn, like so many other Tory writers was so devoted to Charles, James, and the Tory point of view that she would use whatever weapons she could to lash out at Shaftesbury and the Whigs. Nevertheless, The City Heiress is excellent satire, and its situations are thoroughly entertaining.

12. Leja, 121.

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